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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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The cover features four vertical red bars, each containing a black and white portrait of a member of the band AFI. From left to right: a man with a shaved head and goatee, a woman with dark hair and heavy eye makeup, a man with short dark hair, and a man with dark hair and a goatee. The band's name 'AFI' is printed in large, white, serif capital letters across the center of the bars.

AFI

CALIFORNIA BAND COMES "HOME" TO EDMONTON [ROSS MOROZ / 10]

INSIDE!
EDMONTON MUSICIANS GUIDE • ##

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ON THE COVER



AFI / 10

"A bunch of people said 'that song's totally emo—why are you guys trying to be emo?', and I was like 'emo? We're not in any way, shape or form emo!'" —Jade Puget, AFI guitarist

NEWS



ROYALTY REVIEW UNDER WRAPS / 8

"Basically, the government is saying that their dog ate the royalty review." —Brian Mason, provincial NDP leader

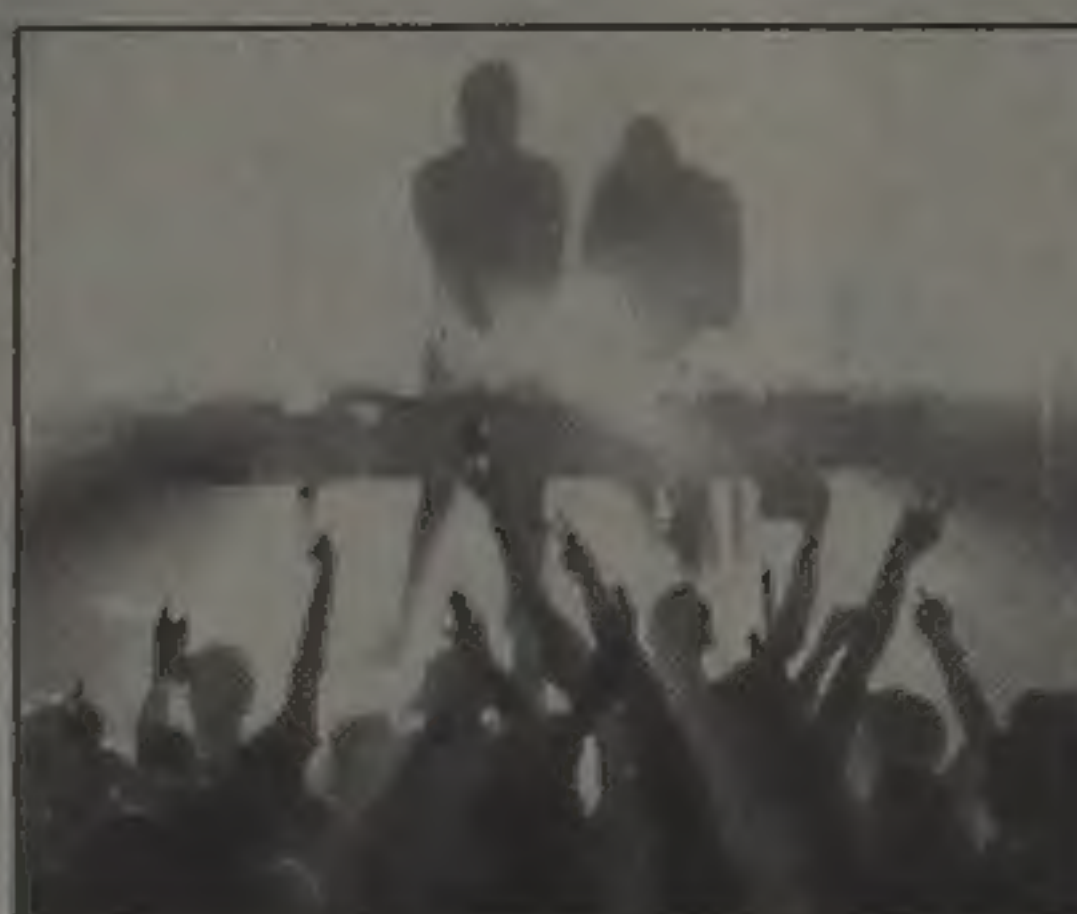
THEATRE



JOINING THE CIRCUS! / 18

"Hanging upside down, each of our faces turned bright red and smiles wrapped around our entire faces—that is when we weren't letting out tennis grunts to hoist our unpracticed bodies up onto the apparatus." —Carolyn Nikodym, experimental journalist

MUSIC



MSTRKFT / 54

"We inject an element of sex in our songs because that's what good dance music is all about: dancing and trying to get laid." —Al-P, one half of the dynamic duo

Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. And we're losing the battle—our pile is closing in on 400. Help!

Last week, a couple of you spotted some missing words, a misuse of the word "mediation," that dastardly "principle/principal" mixup and some others that are too embarrassing to mention. Thanks for the good work—I think that we're actually making a dent in the pile. Keep reading and you can win!

ON NOW!

NORTHERN PASSAGE

THE ARCTIC VOYAGES OF

A.Y. JACKSON

LAWREN S. HARRIS

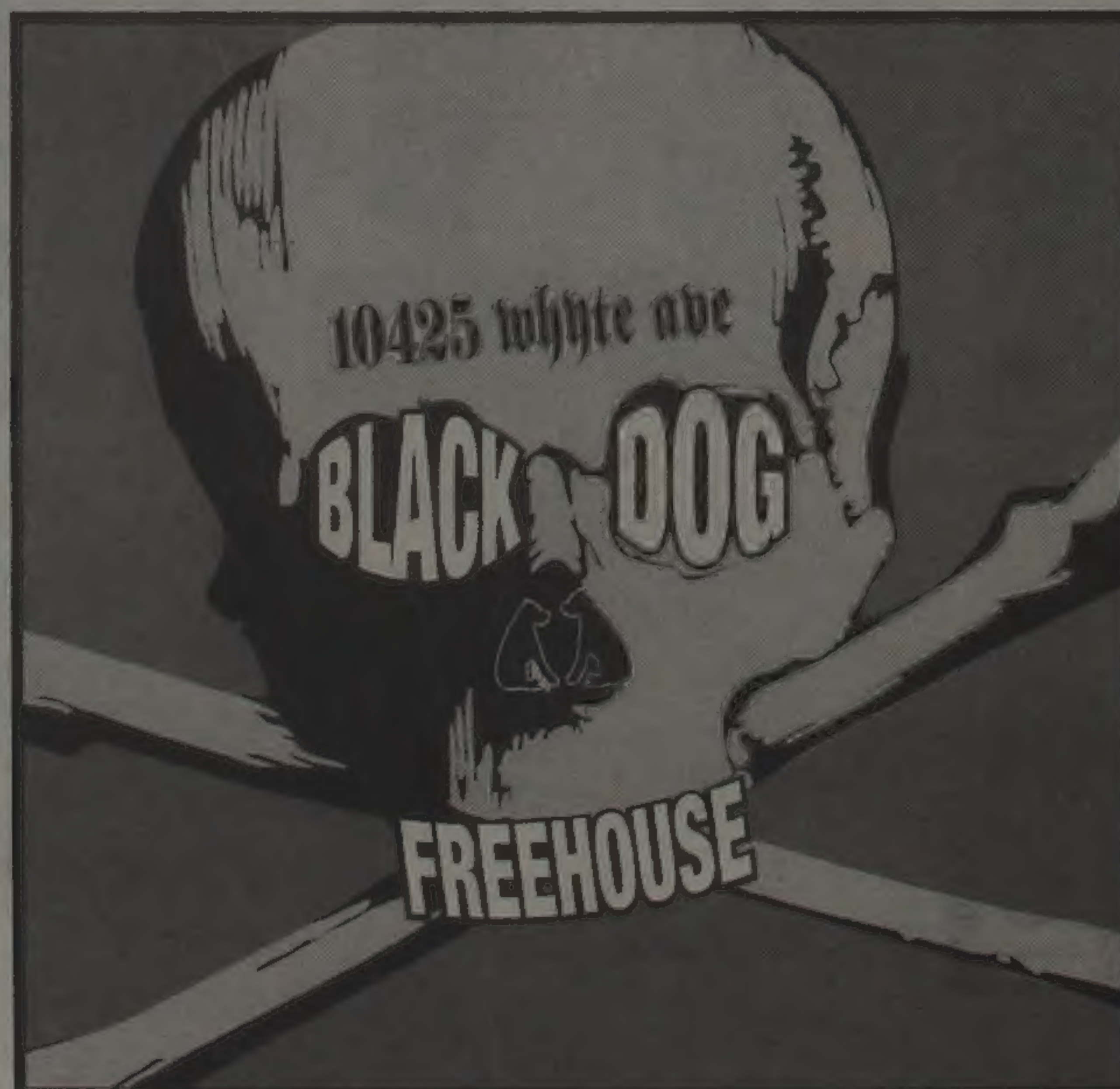
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THE WESTIN



A memory in a time of war

SCOTT HARRIS / scott@vueweekly.com

It is a particular feature of the political and popular culture of North America that the way we look at current events occurs in an almost total absence of historical memory. This all too often means that we are shown a woefully misinformed and short-sighted reflection of the world in our media and institutions.

Those concerned about human rights and international peace are preoccupied by the events spiralling out of control in the Middle East, with hundreds dead, thousands injured, hundreds of thousands displaced—almost all of them civilians—and vital infrastructure being reduced to rubble.

We are told that this is in response to the kidnapping of Israeli soldiers and cross-border rocket attacks, justifying the “measured” response of the flattening of Lebanon—action that is defended by Harper and Bush as the right of Israel under the provisions of Article 51 of the UN Charter, which allows for self-defence in the face of aggression.

I write this on July 19, which for me provides an interesting parallel in history. It is the anniversary of the day in 1979 that the Sandanistas took power in Nicaragua after almost two decades of civil war. The United States almost immediately began to undermine the revolution, which had such devious plans as universal literacy programs and equitable land redistribution.

One way it did this was by funding, arming and training the Contras, made up primarily of members of the former National Guard that had kept the country under the thumb of a US-supported dictator for generations, in neighbouring Honduras. Throughout the '80s, the Contras, really nothing more than a US proxy army, launched terrorist attacks across the border into northern Nicaragua. They destroyed schools, health clinics, cooperative farms and other vital infrastructure. They raped and killed campesinos and forced young men across the border to join the Contras, and it was all justified on the basis of self-defence because tiny, impoverished Nicaragua constituted a threat to the security of the United States.

Throughout this decade of barbarism, the US ignored or blocked all international censure of its illegal actions. It is hard to fathom what their reaction would have been had Nicaragua had the capacity to lay waste to Washington or Chicago in response.

I remember Nicaragua because it illustrates the dangers of unilateral action in the name of self-defence, and because historical memory is important. ▼



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MAIL LETTERS

A LITTLE BIRD TOLD US TO LISTEN

Most of *Vue Weekly* is a forum for gossip, and I do not feel as though I should be responsible for correcting poor journalism (“Bestest Graffiti Hot Spot (Second Year Running),” Jul 6 - 12), so this is the first and last time I’ll do it.

When the owner of a certain record store claims to have nothing to do with the “listen” graffiti, you may want to believe them.

I find it very humorous that the ownership of the word “listen” (not to mention physical property) can create such a fiasco and false accusations that it is “adffiti.”

I would like to add that the weekly newspapers, such as yours, are ubiquitous compared to any form of graffiti.

AN ANONYMOUS VANDAL

[Editor’s note: *Vue Weekly* usually refuses to publish anonymous letters, but due to responses brought on by our Bestest of Edmonton issue over whether the widespread “listen” graffiti is or isn’t an advertisement for the local record store of the same name, we felt it was appropriate to do so in this case. We made every effort to ensure that the person writing the letter is indeed the graffiti artist in question.]

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (*Vue Weekly*, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in *Vue Weekly*. We reserve the right to edit for length and clarity.

It might be time for joystick intervention

NEWS VIDEOGAMES

ROSS MOROZ / ross@vueweekly.com

A clinic in the Netherlands has begun offering eight-week programs to treat people who are addicted to video games.

The program begins with a “detox” period, during which a patient’s video games are taken away, and then moves on to group and individual sessions with psychologists. The clinic also treats the symptoms of gaming addiction, which may include obsessive-compulsive behavior, poor diet and even drug problems, as some video game addicts report taking stimulants in order to stay awake during marathon sessions. Many patients report having spent upwards of 18 hours a day playing video games, and last year a South Korean man actually died after spending 50 hours playing an online game.

The company that runs the clinic, Smith and Jones Addictions Consultancy, which also runs several other clinics across Western Europe that specialize in treating dependencies such as drug and alcohol abuse and eating disorders, claims that their Amsterdam operation is the first of its kind in the Western world, although the Chinese government opened a state-funded facility to combat the growing problem of video game addiction among its own people last year. ▼

Media merger shows it may be easy to concentrate, but it's hard to focus

SCOTT HARRIS / scott@vuwweekly.com

The announcement last week that Toronto-based Bell Globemedia has made a bid to take over radio and television group CHUM Ltd for an estimated \$1.7 billion has once again raised concerns about the level of media concentration in the country.

"To me, this is extremely, extremely troubling," says Arnold Amber, the director of TNG Canada, which represents over 8 000 journalists working in newspapers, radio and television.

The bid, made public on Jun 12, will add CHUM's 33 radio stations, 12 local television stations and 21 specialty channels, including Bravo! and MuchMusic, to a media giant which already counts the 21-station CTV network, the Globe and Mail, and 17 specialty channels amongst its media holdings.

"What we now have is one owner basically getting a stranglehold on cable and specialty channel television, and because it now owns 33 radio stations in certain cities it automatically becomes the dominant source of information," Amber says.

The same day that the takeover was announced, CHUM cut 281 jobs and scaled back local news programming across the country.

Citytv in Edmonton, which cut 47 jobs, announced it was eliminating its 6 pm and 11 pm newscasts and replacing them with a half-hour evening magazine-style show while expanding its breakfast programming.

While CHUM insists the layoffs were unrelated to the takeover bid, Amber says job cuts and a reduction in local content happen whenever media is concentrated into fewer hands.

"Whenever there's a media buyout like this the people who do the buying have to get what they call 'efficiencies' to pay for the damn thing," Amber says. "The efficiency they usually go for is to figure out how you can do things with less and less people."

Peter Murdoch, media vice-president of the Communications, Energy and Paperworkers union, which represents 2 000 media workers across the country agrees with Amber, adding that scaling back evening news in favour of morning shows impacts the type of news people get about their community.

NEWS MEDIA

"There's a big difference between 'good morning folks, we have with us today the chef from the latest Italian restaurant and he's going to show us how he prepares alfredo'—that's a lot different than your 6 o'clock news reporting on pollution in your nearby lake or how city council is squandering your tax dollars or is there a corrupt judge or what's happening to health care. All that hard news is what's being abandoned."

Murdoch is also concerned about the erosion of diversity, especially in news coverage, that is likely to result.

"Individuals and corporations have different views of the world and chase stories from different angles and that's very healthy," he says. "Sometimes you will see very contradictory points of view over precisely the same story and sometimes over the same facts. But at other times, you'll see different facts, and those different facts help generate a body of information that democracy needs as its lifeblood."

THE TIMING of the announcement is ironic, says Amber, coming less than a month after the Standing Senate Committee on Transport and Communications released its 200-page report based on three years of studying Canadian media, which included a series of recommendations intended to prevent further concentration of media ownership.

The report stated that there are areas "where the concentration of ownership has reached levels that few other countries would consider acceptable," and cautioned that "the country will be poorly served if as few as one, two or three groups control substantial portions of the news and information media in particular markets or within the country as a whole."

But warnings about media concentration, Amber says, are nothing new. "Every 10 years there's a committee that looks at the media that comes up with a list of recommendations. Not one of them was ever enacted by the government."

Amber believes that media itself is partly to blame for the historic lack of action on media concentration by

government.

"One of the reasons that it never becomes a great issue across Canada is because it's not in the interest of the media," he argues. "Stuff about the media or senate report is usually a one- or two-day wonder and you never really get into a debate in the media, so it's very hard to galvanize public support."

Despite a lack of media coverage on the issue, Murdoch says that the public is concerned about media concentration, a feeling that has been reflected in polls on the issue.

An Ekos Research Associates poll conducted in Mar, 2005 and included in the Senate Committee report showed that more than 60 per cent of respondents were "concerned to a

"I'd love to be a member of the Competition Bureau because I can operate a rubber stamp as well as the next person."

great extent" about media concentration. In areas, such as Vancouver, where there are high levels of media concentration, the concern rises.

THE TAKEOVER BID still requires regulatory approval from both the Competition Bureau and the Canadian Radio-television and Telecommunications Commission (CRTC) before it can go ahead.

"This merger will, of course, be subject to review under the Competition Act," says Robert Lancop, assistant deputy commissioner with the Competition Bureau. "We're aware that there are areas of overlap here and we will be conducting a very thorough investigation of this."

He explains the bureau is a law-enforcement agency whose role is to conduct an economics-based analysis of the impact of mergers.

"We tend to focus on whatever market is appropriate. In the media industry typically, those tend to be advertising markets. That does not mean we're oblivious to other considerations such as quality and choice, but typically when you're doing anti-trust analysis you focus more on price and particular markets."

Amber is critical of this limited focus. "The Competition Bureau doesn't weigh anything about the public

interest vis-a-vis the media. Their sole concern is to make sure it doesn't have an adverse effect on what is available to advertisers. In other words, what effect it has on commerce, and the commerce of the media is selling ads."

Murdoch is more blunt. "The Competition Bureau has been entirely useless in my view," he says. "I've always said I'd love to be a member of the Competition Bureau because I can operate a rubber stamp as well as the next person. So, I don't have much faith there."

Lancop says that while most mergers don't raise issues, the bureau does intervene if they have concerns that a merger will result in "a significant lessening of competition," and can

force changes.

"We have the power to challenge a matter before the competition tribunal. We can make an application to the tribunal to block the merger or to vary a merger, to ask for divestitures. We can also make an application under the law to prevent a merger from closing."

Lancop says the review may take anywhere from 10 weeks to five months to complete.

While the mandate of the Competition Bureau applies to mergers in all industries, the CRTC becomes involved when broadcast media is involved.

DENIS CARMEL, a spokesperson for the CRTC, explains that approval is required anytime a broadcast licence changes hands, and that Canadians can expect an open process that is likely to include public hearings.

"Part of what we look at will be determined by the interventions we get," Carmel says. "If nobody has objections that's one thing, if a lot of people have objections about this or that, it becomes another thing."

Carmel says that there are a number of policies that limit media concentration in a single market as well as restrictions on cross-ownership of media, and that the CRTC can force

the sale of certain assets or make approval conditional on the independence of newsrooms.

But he stresses that exceptions have been made in the past to these policies when the CRTC is satisfied about diversity of programming and the separation of newsrooms.

In an apparent nod to concerns about market concentration, Bell Globemedia CEO Ivan Fecan has already said that he intends to divest A-Channel and Access Alberta stations and keep a separation between CTV and Citytv.

"We will maintain separate and independent news divisions in order to ensure a continued diversity and competition in news coverage," Fecan said in the statement announcing the takeover.

But Murdoch is skeptical of what such divestment will accomplish in the long run. "They say they'll carve out A-Channel and maybe another network will spring up. Well, another network has already sprung up. It was called CHUM, and they just went ahead and bought it."

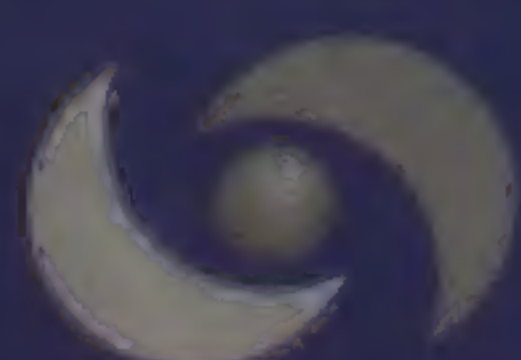
The Senate Committee report also called into question the ability of regulators to control media concentration, saying in its conclusion, "Canada does not have a forum within which the public interest in mergers of news media organizations is openly addressed. The existing capabilities of the Competition Bureau and the CRTC do not provide such a forum. Indeed, this report argues that the current legislation guiding these two organizations and the way that they have interpreted their mandates inhibits a discussion of the public interest in mergers of news media organizations."

Murdoch argues that it's time for the federal government to take media concentration seriously, and that the Harper government can and should stop the takeover.

"Poll after poll shows Canadians don't want further concentration of ownership. We have our elected parliamentarians and senators saying they don't want any further concentration. We are already one of the worst in the world allowing this kind of concentration."

"I guess we'll see if the Harper government is prepared to act in the interests of Canadians or if the game belongs to big media and they're allowed to do what they want to do." ♥

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iHuman takes Dynamic approach to saving its home

SHEENA ROSSITER / sheena@vuwweekly.com

A local arts organization that helps youth struggling with social problems, such as drug addiction and homelessness, may soon find itself homeless after running into community opposition at its new location.

For the second time in less than a year the iHuman Youth Society of Edmonton is facing eviction, this time due to a zoning issue. The Queen Mary Park Community, which has been working with the city on a redevelopment plan for the central downtown area for over two years, has asked iHuman to go elsewhere, saying that the society just doesn't fit in with plans for the area.

"Part of our reworking of the [predominately industrial] area is having residential as the primary component," says Derrick Foresythe, the president of the Queen Mary Park Community League and a resident in the community for eight years.

"The only way a commercial operation like iHuman can be in the area is if it's on the ground floor of a residential high-rise. This is stated in a city of Edmonton bylaw which was passed in late 2005."

The zoning bylaw that iHuman is faced with is of concern to people like Tim Mallandaine, the executive director of the iHuman Youth Society. He says that the organization just getting comfortable with the free-standing, single-floor building that iHuman has occupied since the beginning of February.

"The building is perfect for the programs that we offer for our youth," he says. "It's nice and spacious. We can now have several dance studios, art studios, and music studios for our youth."

"And, unlike our previous location on 101 Street and 104 Avenue, the building is functional," he adds. "Our previous location had numerous problems: no hot water, washrooms didn't work. It was ugly and infested."

The dilapidated state of their previous location, which was donated, was the impetus for iHuman's relocation early in 2006.

Until iHuman found its present location the society was homeless and operated out of cars and coffee shops for five months thanks to the efforts of its staff who wanted to keep the grassroots organization of almost 10 years in operation.

WHILE THE ZONING bylaw is the reason the members of the community say the organization can't stay, it isn't the only concern of Queen Mary Park residents. Some are worried that the mandate of iHuman will change once they are in the area, and have expressed concerns that that the area could become more ghettoized as a result.

"We already have an attendance

EVENT THU, JUL 27 (6:30 PM)
DYNAMIC
THE iHUMAN SOCIETY (11355 - 105 AVENUE), \$10

centre for people on probation on 120 Street that deals with about 300 people a day," explains Foresythe. "Data indicates that this almost doubles the amount of centres dealing with these types of social issues on the Northside of the river than there is on the Southside."

Foresythe believes that centres for at-risk youth shouldn't be concentrated in one area of the city.

"We're already carrying our share of the load," he says. "Societies such as this should be evenly dispersed throughout the city instead of ghettoizing communities or warehousing the problem downtown."

Mallandaine says that he hopes community concerns about the society will fade, and is trying to assure residents of Queen Mary Park that there's no need for alarm about the youth that access iHuman.

"Our youth tend to be misunderstood by the general public as infected, addicted and aggressive," he says. "The public perceives iHuman's youth to be this way when actually we have a no drugs, no alcohol and no violence policy in effect when youth are in the building."

"Studies have proven that when youth are engaged in programs, communities are safer. The kids treat the neighbourhood really well," Mallandaine adds.

"There can be and have been worse problems experienced at high schools throughout the city, but we aren't going to go shut down all the high schools."

Legal battles continue between the iHuman Society and the Queen Mary Park Community, with no clear indication when the issue will be resolved.

IN AN EFFORT to hold on to their current location, iHuman is showcasing the talents of the teens who participate in its programs with a fundraising show entitled *Dynamic*.

Dynamic will display everything from breakdancing, traditional native dancing, beatboxing, poetry and art, with all proceeds going to the iHuman Youth Society.

"We're having the show to show people what we're about, and what goes on here," explains Gabriel Rodgers, a youth worker at iHuman and one of iHuman's success stories. Rodgers herself used the services available at the society when she struggled with a crystal meth addiction of her own.

"Their art comes from the heart," she says. "We want to show people, not only from the community but Edmonton, that youth don't just come here and sit around." ▽

Bank heist tries to pull party from Whyte

ROSS MOROZ / ross@vuwweekly.com

Edmonton's downtown has long been characterized as boring and lifeless in the evening and on weekends, but a consortium of nightclubs, business leaders and politicians is hoping to change that perception by trying to encourage the emergence of downtown as an entertainment district that can compete with Whyte Avenue.

Downtown nightclub the Bank will be putting on four days of high-end parties this weekend, to coincide with the Edmonton Grand Prix and Capital EX, in a huge tent set up in the club's parking lot on Jasper Avenue and 108 Street. The event will feature internationally renowned DJs and is modeled after the downtown "big tent" parties that are ubiquitous during similar events in other Canadian cities.

"We wanted to put together an event similar to what happens in

NEWS DOWNTOWN

downtown Calgary during the Stampede or in Montreal during their Grand Prix," explains Bank general manager Carmen Winkler. "We wanted to bring an older, more corporate clientele downtown, and to give people who are in from out of town for the race somewhere to go."

THE BANK has enlisted local party production company Connected Entertainment, which usually stages its parties on the Southside, to produce the event.

"There haven't been a lot of people investing in downtown or starting businesses like this downtown until just recently," says Connected's Justin Pandos. "I think it's part of a new attitude that is coming around. People

are starting to think of Edmonton's downtown as a great place to be."

Another supporter of the plan is city councillor Michael Phair, whose ward contains the city's core. "Downtown is a place where we want people to live and to work and to play," he says. "Being an entertainment district is what makes downtown exciting and interesting, and with the car race and the Capital EX happening this weekend, it's a great time to encourage this kind of thing."

Phair's ward also includes Whyte Avenue, but he doesn't think that encouraging this kind of activity downtown will take business away from Old Strathcona.

"There should be a few places where large numbers of people can get together and enjoy themselves. This is a big enough city now that there is more than one 'place to be.'" ▽



Cowboy Trail guide points lovingly to stories in them thar prairies

BOOKS **HOPSCOTCH**
JOSEF BRAUN
hopscotch@vancouverweekly.com

For someone of my age and disposition, growing up in Calgary in no way facilitated a romanticized view of cowboy culture. Rather than radiating the region's cowboy legacy, there was this acute awareness of Calgary as a place where cultivating history as a priority ranked somewhere far behind the accumulation and display of wealth, the giddy proliferation of suburban sprawl and, in tandem with the gradual destruction of most of the city's older buildings, the worship of all that's new, clean and shiny.

Cowboys were but ghosts who must know better than to go anywhere near the Stampede and its touristy shenanigans, and no amount of cheerful geriatrics in white hats saying "Howdy!" at the airport could change that.

Granted, by the '80s, the Western was no longer a popular genre in books or movies, and country music had, with precious few exceptions, become a sort of glittery farce, MOR pop with steel guitars. Nothing about the cowboy myth touched me or anyone I knew as a kid in Cowtown. My sole literary experience of the Old West was reading Cormac McCarthy's eloquently savage *Blood Meridian*, whose mesmerizing vision of western expansion read as a colonial nightmare rather than a vehicle for masculine heroics.

Author Lorraine Andrews, however, grew up on a farm near Vulcan, fascinated not by McCarthy's infernal poetics but her father's Zane Gray novels. Her sense of wonder in all things cowboy is almost palpable and her knowledge of cowboy culture in southwestern Alberta shames all of us who dismiss it as puffy kitsch. She, along with a handful of fellow Alberta historians, serves a vital function, more so for the resounding devaluation of local history that still circulates.

Andrews's knowledge is, for me, the highlight of *The Cowboy Trail: A Guide to Alberta's Historic Cowboy Country* (Blue Couch Books, \$19.95). As a specialized travel guide ambling along the route that runs along the eastern slopes of the Rockies from Cardston to Mayerthorpe on Highways 5, 6 and 22—one of my favourite stretches of highway any-

where—the book is extremely well researched, endearingly good natured (Andrews lists the names of—and appears to have spent time with—the proprietors of every hotel, outfitter and restaurant she lists) and charmingly eclectic (she gives recipes for prairie oysters and tells you where to buy log furniture), if not always practical (there's no prices listed for anything). The book made me want to take a month off, buy some Ian Tyson CDs, and follow her leisurely itinerary.

BUT WHAT I REALLY WANT to talk about isn't what's written in the main body of *The Cowboy Trail* but only mentioned in its sidebars: footnotes about Kootenai Brown and the death-haunted Joe Cosley, about circus performer and rancher Stassia Cross Carry, the manhunt for Charcoal (aka Dead Meat) and black cowboy John Ware. Once given a taste, I wanted to know much more about these people, about the social challenges they faced. Andrews's tone is perhaps too amiable to accommodate facts about, for example, Ware's experiences with racism in 19th century Alberta. Though, to her credit, Andrews does provide a bibliography for further reading.

There's still another, more complicated history to be traced in the margins of *The Cowboy Trail*, one Andrews seems to emphatically avoid, that of Alberta's history as a haven for communities persecuted for their religious beliefs elsewhere, like the Doukhobors, driven out of Russia, the Hutterites, driven out of the US, and the Mormons, driven from Utah and what Andrews vaguely refers to as "harsh polygamy laws". (As opposed to "reasonable" polygamy laws?)

Alberta's history as a new frontier for fringe religion is, I suppose, a whole other story, but one that must surely tell us a great deal about how our province was built. If this story's been told, its not listed in Andrews' bibliographies.

There is, however, one recent, controversial and hauntingly well-written book that at least touches on the subject. Jon Krakauer's *Under the Banner of Heaven* is an investigation into the history of violence in early Mormon communities, trailing up from Utah into Alberta and BC. Though heatedly contested by many, the book admirably proposes an idea of how faith shapes place. And it has a hell of a bibliography, should one want to keep digging in that direction. ▽

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Chorus of voices calling royalties regime a rip-off grow louder

SHANNON PHILLIPS / shannon@vueweekly.com

Eighty-four per cent of Albertans think the province isn't collecting enough royalties from our non-renewable resources, according to a May 2006 poll. But the government says their review of the system—which they won't release to the public—concluded that we're getting "our fair share" from multinational corporations reaping unprecedented profits.

Alberta energy minister Greg Melchin says his department finished a review of the province's oil royalties last week, but controversy erupted when Conservative leadership candidates Ted Morton and Ed Stelmach told reporters the review was discussed at neither caucus nor cabinet. Morton told the Canadian Press that the exercise had not even begun, saying his understanding was that the review had been shelved pending the expected election.

The energy ministry did not return repeated requests from *Vue* for information on the review.

NDP leader Brian Mason has since written to the energy minister requesting the parameters of the review, its timeline and its participants.

"Basically, the government is saying that their dog ate the royalty review," quipped Mason.

"During the last election, the NDP was out on its own, asking for changes to the royalty system. None of the other parties would touch it, as both the Liberals and the Tories depend so heavily on money from the oil and gas sector.

"But now, there seems to be a growing awareness that we're not getting a fair return on our resources—that's why the province agreed to this phantom review. Given all the fog around it, we're simply renewing our call for a public, transparent process."

ALBERTA'S LAST royalty review was in 1992, but no significant changes were made. 1997 saw some changes for oil sands producers, but conventional oil and natural gas calculations were designed in the mid-1980s, when oil prices dipped to \$10/barrel and the undiversified Alberta economy suffered, with thousands of job losses and a mini-recession.

Oil and gas royalties are not just another form of corporate tax—they're less like tax deductions on a paycheque and more like the cash

NEWS ROYALTIES

paid to a landlord. Policy wonks call the concept economic rent: by law, non-renewable resources belong to Albertans, not to the companies that exploit them. Economic rent is the difference between the value of the resource and the cost of producing the resource, including an allowance for a normal rate of return on investment (profit).

Royalties are calculated in many different ways, so comparisons between different countries, states and provinces are difficult. But the Pembina Institute, an Alberta-based environmental economics think-tank, has demonstrated that Albertans are being grossly shortchanged compared to other jurisdictions.

In 2004, Pembina found that Alaska charged \$11.60 per barrel oil royalty, and Norway charged \$14.10 per barrel. Alberta charged \$4.30 per barrel.

Between 1995 and 2002, Alaska captured almost 100 per cent of the economic rent of the resource, and Norway captured almost 90 per cent. Alberta captured just 50 per cent.

Calgary-based EnCana—one of Canada's most prolific natural gas producers—is one of the few companies that disclose their average royalty rates. In 2003, EnCana paid an average of 12.9 per cent on the Canadian (mostly Alberta) natural gas they produced. They paid 20 per cent on their US-produced gas.

Low royalties means that Alberta collects the same amount of money from gambling as we do from conventional crude oil (\$1.4 billion). Liquor and tobacco taxes significantly outpace oil sands royalty revenue (\$1.3 billion on booze and smokes last year compared to \$950 million from the tar sands). Add low royalties to the lowest corporate taxes in Canada (reduced this year by another \$365 million) and Alberta is by far the most lucrative place in the hemisphere for American oil and gas companies to do business.

The Canadian Association of Petroleum Producers says increasing royalties discourages investment. But that's not what has happened in countries that have made recent changes to their royalties. Venezuela's leftist President Hugo Chavez boosted royalties from one per cent to a

whopping 30 per cent over the past two years, even charging back-royalties to make up for years of uncollected rent. Foreign investments from Asia—particularly China—have increased. Only Texas-based Exxon-Mobil has refused to play ball.

MASON SAYS A thorough public review of royalties would take the oil and gas industry's disinvestment claims into careful consideration.

"If the oil and gas industry is saying we're not going to invest if you raise royalties, and if you look back and see that they were making investments with a third of the profits they are making now, then we need to scrutinize those claims very closely and decide what's in the public interest," says Mason.

Tar sands royalties are an entirely different Pandora's box of complicated calculations. But the basic concept is simple: oil sands developers pay only one per cent royalty until they recover their capital costs—a scheme developed in the early 1980s and reworked in 1997.

The one per cent rule was meant to give oil sands producers a helping hand with big-ticket technology and equipment required to strip mine and refine viscous, sandy tar into a usable final product.

As production costs have declined and profits gone skyward, many observers are saying it's time for a change—including former Premier Peter Lougheed. The man who first negotiated what the Pembina Institute calls a "sweet deal for companies" called for a moratorium on tar sands development and a renegotiation of royalty rates in early July.

"[Albertans got] \$2.85 from a barrel of oil from the oil sands in 1997. They got \$1.74 in 2005," says Amy Taylor, director of ecological fiscal reform at the Pembina Institute.

"Keeping the decade-old royalty regime, designed to jumpstart oil sands production, when [the economy] is overheated, is irresponsible," says Taylor.

"At the end of the day," concludes Mason, "the most important thing to remember is that Albertans own these resources, not the oil and gas companies. The smartest thing to do would be to capture an appropriate return on our non-renewable resources so that we can build an economy based on renewables." ▽

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New spending welcomed but school infrastructure deficit still a concern

CHLOÉ FÉDIO / chloe@vancouverweekly.com

When the spring session of the Legislature ended in May, a new sitting wasn't expected until the new year, when a new Conservative leader is in place. But the need to allocate new spending, including an additional \$180 million for public education, will mean a short fall session starting on August 24.

Minister of Education Gene Zwozdesky said that the \$180 million, which is expected to pass through legislation in early September, falls into two broad categories; \$119 million will deal with the maintenance and renewal of school infrastructure and \$61 million is allocated for instruction in the classroom.

"When those numbers are calculated in, that will take us up to just around \$10 000 per student—the highest amount of funding anywhere in Canada," Zwozdesky said.

But NDP Education Critic Ray Martin said that there's a fundamental problem with the way the government views education.

"Public education should not be viewed as an expense, it should be viewed as an investment," Martin said. "That's not to say that you don't deal with budgets, of course you do,

NEWS EDUCATION

but when you come at this preoccupation that you're spending money—and you get this from the right wing all the time on public programs like education—I would say to them it's the best investment you're ever going to make."

David Hancock, Conservative MLA for Edmonton-Whitemud, echoed these sentiments, suggesting that it's time that the government establishes an endowment fund for public education.

The former minister of advanced education, who resigned from his post in the spring to pursue the party leadership, said the Access to the Future Fund, set up in 2005 for post-secondary education, is a good model which provides interest revenue for special projects, but does not fund ongoing day-to-day expenses.

"I've been a strong proponent of the concept of endowments in terms of taking non-renewable resource revenue and making sure—because it belongs to future Albertans as much as to us—we have a duty of stewardship to keep them but then to use

them in a manner that will build the future," Hancock said. "One of the ways we could do that is put an endowment in K-12 or pre-K to support the development of children."

Of the \$61 million for instruction, \$28 million is specifically targeted to reduce classroom sizes, based on numbers recommended by the Commission on Learning, which was set up in 2002. The commission's guidelines called for no more than 17 students in classes up to grade three, 23 in grades four through six, 25 in grades seven through nine, and 27 in high school classes—recommendations that Alberta Learning committed to achieve in the 2006/07 academic year.

"We're delighted to see the reinstatement, so to speak, of the small class initiative, and that'll make a difference in the classrooms next year for Edmonton Public," said Bev Esslinger, chair of the Edmonton Public School Board.

School boards across the province have been working to increase high school completion rates—something Esslinger says can be addressed in a student's early years of public education.

"It's been a focus that we've been

really addressing. And some of that work begins back in grade one. We've implemented things to ensure that every child is reading in grade three, to begin to make a difference," Esslinger said.

Hancock pointed to the relatively low high school completion rate as a growing problem in today's academic world.

"We do have a good system, we have an excellent system and we get excellent results, but we still have a large number of students that don't complete high school and even more who do complete high school but don't transition to post-secondary, and if we're moving into a knowledge-based economy—and we are—that's not acceptable," Hancock said. "I think we need to be a lot more aggressive if we want to have every student complete high school."

MAUREEN KUBINEC, president of the Alberta School Board Association, said that schools across the province are pleased that the government listened to their concerns and has promised to increase funding to cover budget shortfalls, which are faced by 28 of the

CONTINUES ON PAGE 13



Top 10 Ringtones

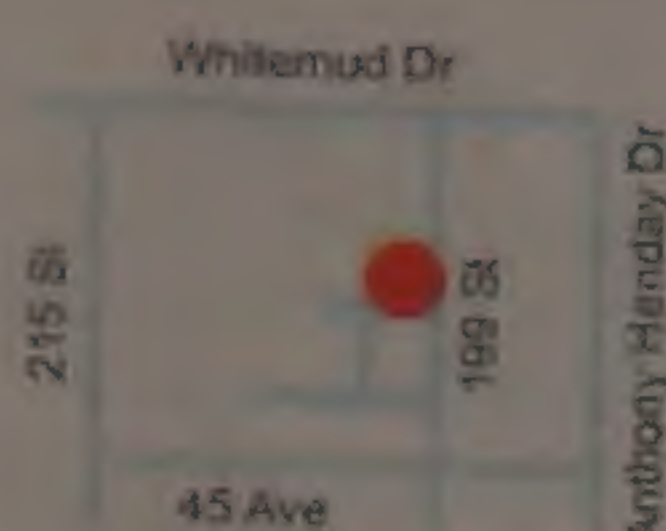
- 1) **Ridin'**
Chamillionaire
- 2) **Promiscuous (Girl)**
feat. Timbaland
Nelly Furtado
- 3) **Unfaithful**
Rihanna
- 4) **Shake That**
Eminem
- 5) **Hips Don't Lie**
Shakira
- 6) **Thunderstruck**
AC/DC
- 7) **Because I Got High**
Afroman
- 8) **Devil In A Midnight Mass**
Billy Talent
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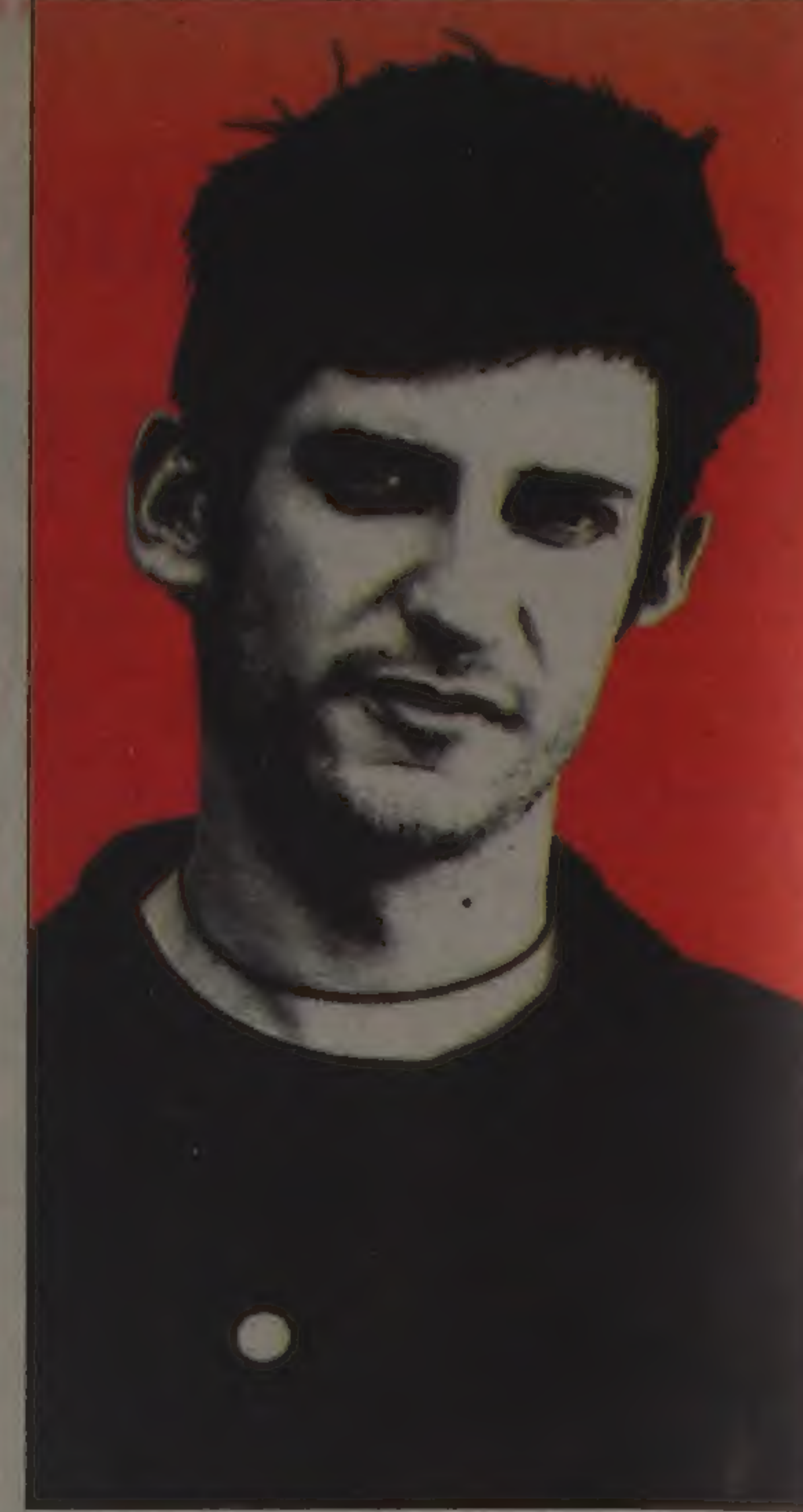
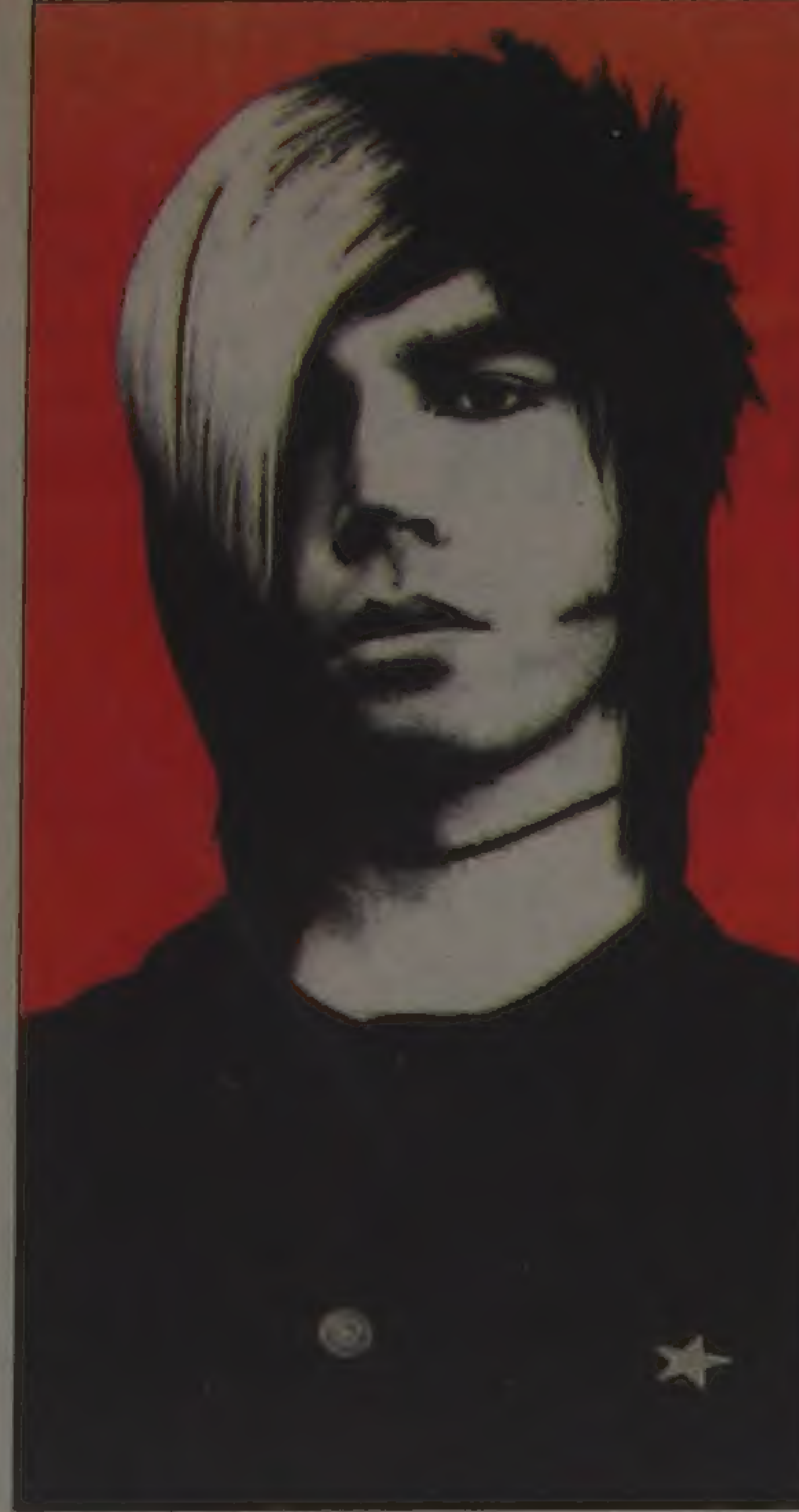
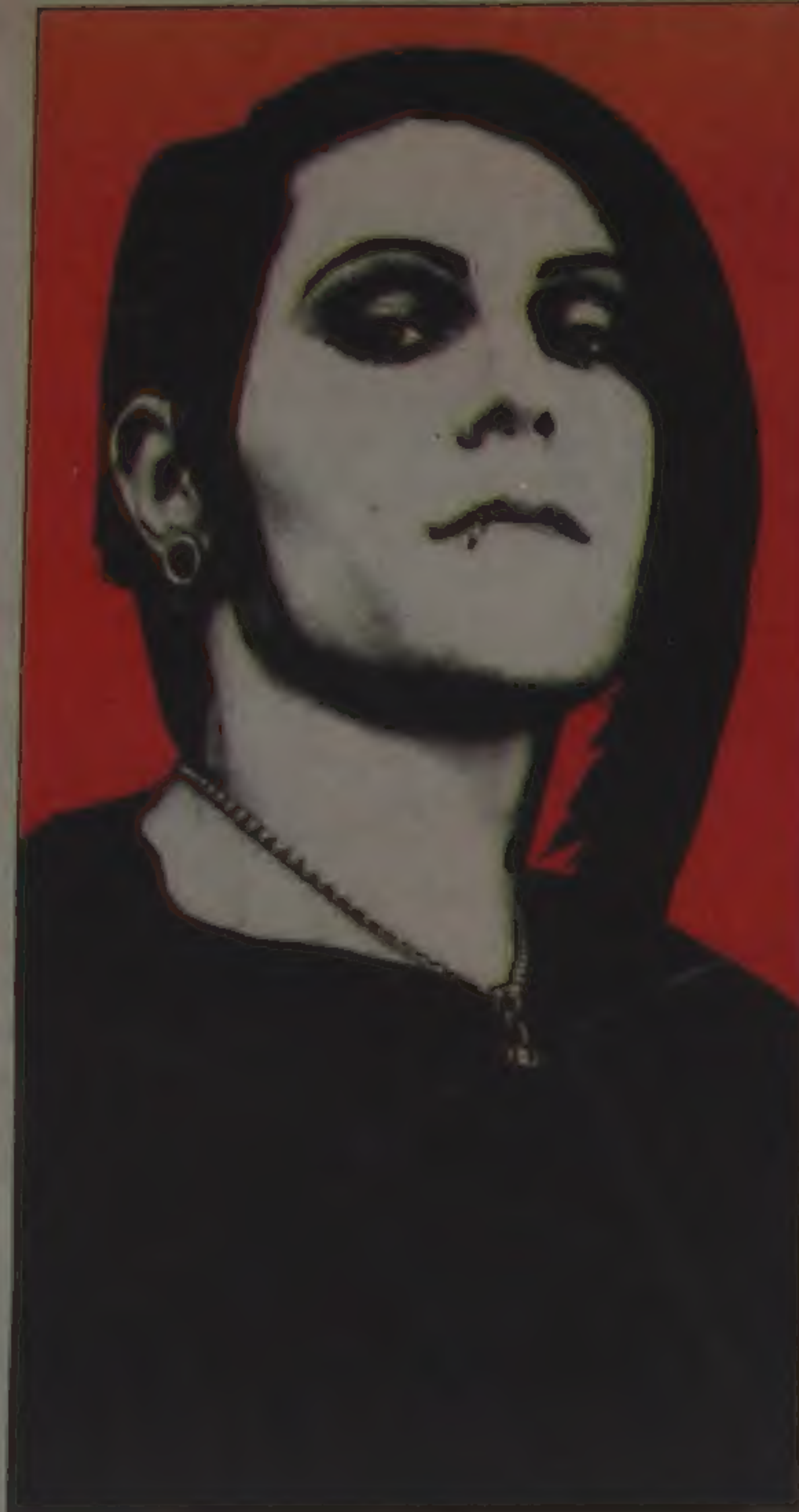
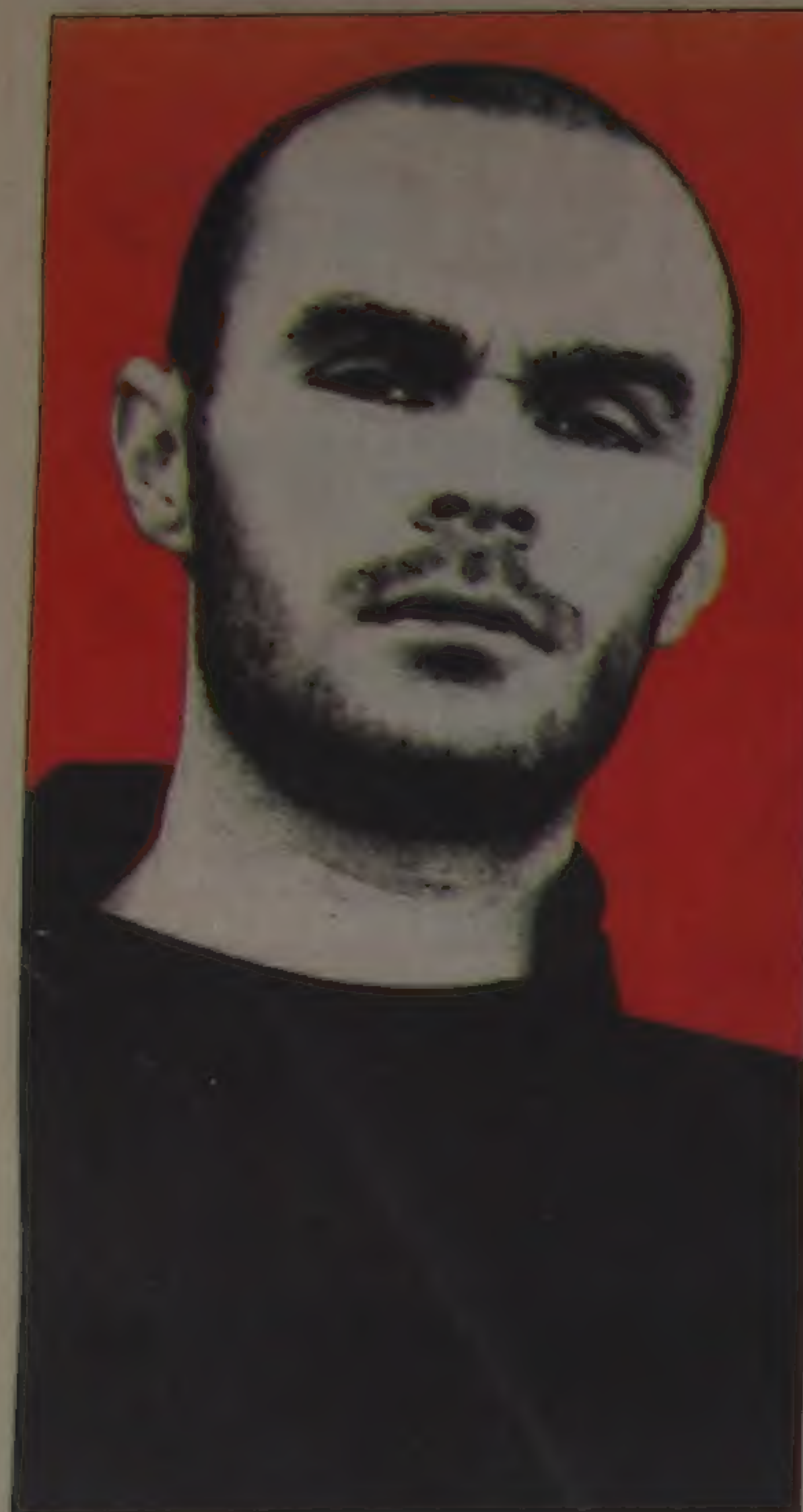
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AFI brings it out of the *Decemberunderground*

VENERABLE CALIFORNIA BAND FINDS A FIRE INSIDE THE CITY OF CHAMPIONS

ROSS MOROZ / ross@vnewweekly.com

It would be easy to forgive the members of AFI for not knowing too much about Edmonton. Growing up in the Ukiah Valley region of Mendocino County in Northern California, the band probably had little more than some vague impressions of Wayne Gretzky and a large-ish shopping mall to go on before they first visited our frigid little berg.

As it turns out, though, AFI have become quite the fans of the City of Champions: their fuzzy impression of Edmonton became a whole lot more concrete after an October 2003 AFI show was moved from what was then Red's to the cavernous Northlands Agricore arena, with the evening's 8 000-strong sell-out crowd surprisingly turning the show into the largest the band had ever played. Needless to say, they remember us now.

"We were all baffled by that—that was the biggest headlining show we'd ever played," admits AFI guitarist Jade Puget, speaking to *Vue* on the phone after sound-checking in Salt Lake City. "We'd always had great shows in Edmonton—the time before that show we played at Red's and it was a great show, so even then we were all, like, 'wow, this town rules'—and then of course we came back and played that, like, arena rock show, which was great."

"Ever since we played that show at Red's six or seven years ago we've always known that there was something about Edmonton, and then playing that next show at that arena just took that even further," he continues. "We love coming up to Edmonton and playing these big rock shows."

THESE DAYS, OF COURSE, the "arena rock show" is becoming old hat for the long-running band. AFI formed in 1991 while attending high school, releasing several EPs before putting out their full-length debut in 1995. Two more LPs followed in 1996 and 1997, respectively, but it was-

PREVIEW

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AFI

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n't until the release of the *A Fire Inside* EP in 1998 that the band began to be noticed by the wider punk community.

It was around this time that Puget (who had been playing in Loose Change, another No-Cal punk band) replaced original guitarist Mark Stopholese and began co-writing the group's songs with frontman Davey Havok. The resulting album, *Black Sails in the Sunset*, mixed the band's hardcore punk aesthetic with more melodic and pop-oriented elements and increasingly gothic themes, a formula that established the AFI sound and further increased their popularity within the then-burgeoning hardcore-emo-punk scene.

"The band certainly was a punk band when it started," Puget notes, "but when I joined the band the sound shifted a bit because, even though I came from the punk world, as a songwriter that wasn't where I was trying to go."

It wasn't until the release of 2003's *Sing the Sorrow*, however, that AFI began to experience the widespread mainstream success they now enjoy. With their most recent album, the just-released *Decemberunderground*, debuting at number one on the Billboard charts, their videos in heavy rotation on MTV and their tours routinely selling out small arenas across North America, it's tough to imagine that AFI was once the quintessential '90s underground California punk band—indeed, even the band themselves are still somewhat taken aback by their continued success.

"We do feel lucky—we definitely don't take anything for granted," Puget insists. "It is cool to look back on our career and see that there has been a steady increase as far as record sales and

the size of crowds at our shows and everything, and I always wonder, you know, 'how long can this go on?' but it keeps going on, so I'm not going to complain."

"I hope [the continued success] is because we write good music, and we still try to put a lot of effort into it instead of just rehashing our best selling record over and over again," he continues. "I think some bands, as they get older, just don't care as much—maybe they have families or other commitments or something—but for us, this is still the most important thing in our lives."

AND WHILE ANYONE who's ever heard the band can certainly identify an "AFI sound," it is true that, unlike the "rehashing" contemporaries to which Puget alludes, AFI does explore different directions with each new release; although Puget is sometimes confused by his fans' reaction to the band's new material.

"To be honest, when [*Decemberunderground*] came out I was completely baffled by people claiming that it sounded New Wave or '80s," he laughs when asked about the vague synth-pop influences apparent on the band's latest release. "I just can't hear it. I mean, I have no objectivity because I wrote the songs, and I'm not saying it's not there because enough people have said it that it must be there, but I just don't get it."

For Puget, though, this perplexity is becoming a bit of a perennial routine upon the release of a new AFI disc.

"There was a song on our last record that was basically just an acoustic song, and when that song came out a bunch of people said 'that song's totally emo—why are you guys trying to be emo?', and I was like 'emo? We're not in any way, shape or form emo!'" he laughs. "I guess whatever is going on at the time sort of gets applied, which is probably why we get this 'New Wave' stuff now or this 'emo' thing a few years ago."

Puget doesn't necessarily take offence to such

miscategorizations, although he does want to mention that, in his opinion, AFI couldn't follow a trend even if they wanted to, thanks to the cultural myopia of frontman Havok.

"Dave and I write all the songs, and he's really anti whatever is going on. He doesn't know what's going on and he doesn't want to know what's going on, so even if I was like, 'oh, let's jump on this bandwagon,' he's like a check and balance on that," Puget explains. "But beyond that, it doesn't really appeal to me, because the nature of trends is that even if you wanted to jump on a bandwagon, you're always going to be like really late to the party and be really transparent. It's way better to go out there and do your own thing, because even if you make a mistake or put out a shitty record, at least you know for yourself that you tried."

ALTHOUGH PUGET IS somewhat coy about what the band plans to do once they finish touring this latest album sometime next year, he does promise that, whatever AFI embarks on next, it'll have to be another honest artistic statement, and not just a crass attempt to cash in on what has somehow become a bit of a cottage industry built around AFI.

"I would be surprised if we didn't do at least one more album, but I don't think about it too much, because once you start to think about it, you begin to place limitations on yourself and you're like 'when this happens we'll quit' or 'once we get to here, we're done,' and there's really no reason to do that," he insists. "We're pretty realistic people, and if it ever gets to the point where there's no point for us to keep doing it, then we'll just go away."

"You have to be realistic," he adds. "I really don't want to be one of those bands that is like, 'well, we used to play in this big arena here in Edmonton, but now we're booked in to some guy's basement.'" ▼

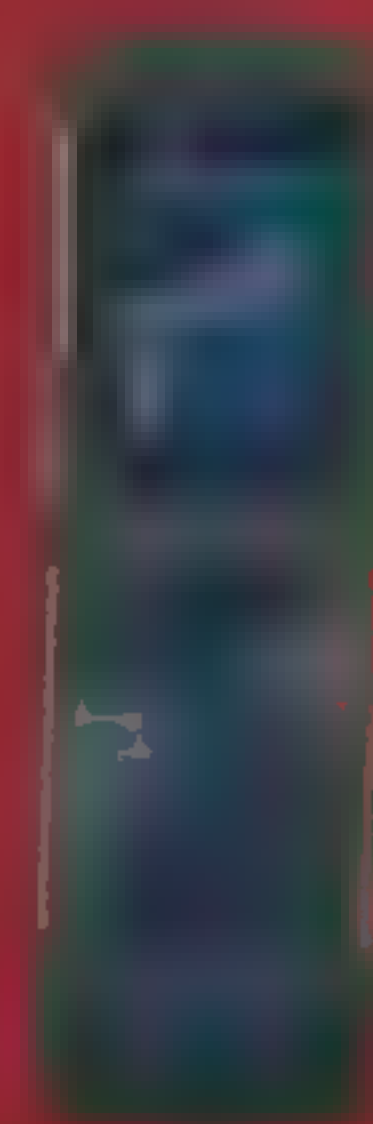
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Key advice for Zenko the younger: acquire no skills

GAMES

INFINITE LIVES

DARREN ZENKO
infinitegames@vucweekly.com

Sometimes I imagine going back in time and giving my younger self (a real piece of work, that kid) a little limited preview of his future life. Like most kids I was pretty mopey, and hearing something like this would have gone a long way:

"Hey, cheer up, punk ... through most of your 20s and into your 30s, you're going to be making a big part of your living writing about videogames! Also, check out these graphics!"

Of course, I don't tell him all the details of how depressing that cool-sounding life actually is; the nerd-ass little punk will figure that out for himself soon enough. All I need to do is keep him dreaming, gaming and away from acquiring legitimate skills so that he'll grow up to be me and thus actualize my primary time-stream. Or something. I don't know how all that shit works; I just keep an eye on my party pictures, and when I see myself starting to fade from the photos I hop in the DeLorean.

As much as I enjoy making myself feel good about my life by viewing it through callow teenaged eyes, every now and then I feel things flowing the other way as my more-or-less adult tastes retroactively justify youthful inaction. I'm talking about a cure for the syndrome known as Gamer's Guilt: that weird, empty ache that lingers as a result of unfinished games. Thanks to the internet's overstuffed tubes, I can see the ending to pretty much any game I might have played and put down; I can get closure.

Like, fucking *Rygar*? Man, I'm glad I didn't finish that shit—a door opens, you get to watch a bird (maybe a dove?) hovering forever, and that's it. *Wizards & Warriors* is the same way: "Thou hath rescued the princess. Thy search hath ended. 100 000 points." Weak. I can see that, appreciate it, and totally forgive my younger self for not bothering to grind his way through the insane impossibility of *Rygar*, the sword-twiddling tedium of *W&W*. Somehow, with the canny instincts of the suburban teen, he knew that shit just wasn't worth it.

Ninja Gaiden, on the other hand ... now *there's* a Nintendo ending I would have loved to have earned in the day, paid for with blisters and cathode burns rather than broadband bills. First, a dying-dad scene—heart-wrenching yet brief and manly. Then, a wicked disintegrating evil castle, all earthquakes and crumbling towers and explosions and

shit ... it looks like it's going to all come down but it sort of ends up half-disintegrated, and into the silence comes the haunting strains of the immortal "Love Theme From Ninja Gaiden." Then, betrayal! Sequel setup! Creepy love! A sunrise!

JUST BEAUTIFUL, what those '80s Japanese dudes—the "Art Works" are credited to Runmaru, Parco, Uma, Naga, Wild Tagou and Niwakamaru; I love NES credit names—could do with eight bits and some false parallax. The forced economy of the tech specs meant that a game artist who wanted to end a piece with something more satisfying than "100 000 POINTS" had only elegance as an option. I could spend an entire workday poking around the 'net, watching endings and cutscenes from that era.

... and so, I did. That's your rat-race of the Year 2006, kid: getting out of bed around 10, making a pot of coffee, going back to bed to read your morning news on a computer you wouldn't fucking believe, then maybe taking a quick nap before devoting the afternoon to professional nerdism. And did I mention your computer also plays every NES, Atari and Intellivision game ever made? And that it's also a constant wellspring of crystal-fresh pornography?

Keep it real, kid, and keep on not killing yourself; the future's totally rad. ▼

Tories 'playing catchup,' NDP say

ILLUSTRATED FROM PAGE 9

62 school boards in Alberta

Still, the new infrastructure dollars don't cover all the required maintenance, Kubinec explained, pointing to the need to replace crumbling buildings in older neighbourhoods and build new schools in developing areas.

"This is just for things like new windows and furnaces and boilers," she said. "The other area of new capital, I'm hoping we'll hear something in the fall—I'm cautiously optimistic."

As a former public school trustee, Ray Martin pointed to government under-funding in infrastructure—an issue ignored by the government until now.

"This was all predictable back in March. It's a very poor way to run the people's business," Martin said. "Our infrastructure is in such bad shape because we've neglected it. I would argue we've concentrated on what we call the economic deficit but forgot about the social deficit and the infrastructure deficit. And so we're playing catch-up, and the longer we wait, the more the infrastructure costs."

Esslinger said the funding will make a considerable impact,

despite the significant backlog of infrastructure problems.

"We do have a need for new buildings in areas that don't have schools. We have a need to upgrade our existing buildings, and the ongoing maintenance of buildings that we have—and many are over 50 years old—that's an ongoing need," Esslinger said. "What hasn't been addressed yet is the need for new buildings and major modernizations."

Zwozdesky acknowledged that there are existing challenges that will be addressed in due course.

"Sometimes it becomes more prudent to replace the wing of the school that's experiencing the problem. That becomes a different pot of money and I will be talking about that later this fall," Zwozdesky said.

Although the immediate problem seems to have been addressed, critics say this sort of funding needs to be maintained to truly have an effect.

"The big key is that it's sustainable, so that it's ongoing as we try to meet the pressures of inflation—and in Alberta, in any sector, that's pretty high," Kubinec said. "We need to be vigilant and get the message to the government to keep the funding system high." ▼

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VUEWEEKLY

PHO BINH AUTHENTIC
VIETNAMESE NOODLE HOUSE / 1



There's a Remedy to bland, over-priced eating

ELLA JAMESON / ella@vueweekly.com

I recently heard that **Remedy Café** made the finest cup of chai in the city. That's a claim I just had to check out. Not only do they reputedly make great tea—with a selection that is out of this world—but this quiet eatery is in the perfect spot.

Located a short nine iron from the Garneau Theatre, just south of the High Level Bridge and only blocks from the University campus, Remedy caters to a wide variety of patrons. Local residents, businesspeople and a multinational force of students, researchers and U of A staff tuck into their fare. Nestled next to the movie rental store in the heart of Garneau, Remedy is on the way to and from nearly everywhere.

Stepping past the sun-warmed stack of patio chairs out front, I pushed through the doors and passed poster bills advertising everything from art shows to used furniture. Inside, Remedy had the worn-in look that makes for a comfortable lunch, dinner or coffee stop.

The modest main level held six tables of varying sizes and stools at a short counter, banked by couches and deep chairs. The orange and red walls provided a dramatic backdrop for the

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ever-changing pageant of superb local artwork which was sold right off the walls.

Upstairs, a roomy loft held ten more tables surrounded by a hodgepodge of chairs and under-stuffed sofas. It was temporarily home to three laptop-toting 30-somethings enjoying their empty mugs and the free wi-fi.

Back downstairs, I plopped down on one of the big comfy couches near the back and cracked open my own laptop. It turned out that food was ordered at the counter, so after I unloaded my gear, I strolled up to have a look at the offerings.

There were any number of great wraps that maxed out at \$7.50, including the Tandoori chicken and vegetarian chana masala. Both sabji thali and butter chicken tempted me, until I saw a sign out the corner of my eye. It read "Lemon Hot Pepper Chicken," with the caution "Hot!" noted carefully above the name.

Maybe I'm crazy, but I love a chal-

lenge. I love Indian food and I love "Hot!", so what could go wrong? I ordered the dish (\$7.50) and took my visit-inspiring mug of chai (\$2.50) back to my couch.

CHAI, HINDI FOR TEA, is a centuries-old Indian drink made with a mixture of tea leaves, cardamom, cloves, honey, cinnamon and milk. This tea was ambrosial. The tall, frothy cup of steaming tea and milk was dusted with cinnamon so fragrant that I wondered if it came from the same planet as the stuff I have at home.

The sweet honey flavor made me suspicious that this could not possibly be good for me, until I recalled that chai had powerful antioxidants which reputedly may help prevent everything from heart disease to strokes and cancer.

As I awaited my pepper chicken, I noticed a strange facial hair trend. Of the men who came and went, all had beards. Not just your average George Clooney shadow, but full-fledged beards that would make Jerry Garcia proud. Not my cup of tea, if you'll excuse the pun.

My steaming bowl of chicken

CONTINUES ON NEXT PAGE

Belgians don't waffle over summer thirst-quencher

SUDS! **GREAT HEAD**
JASON FOSTER
greathead@vuwweekly.com

HOEGAARDEN
S.A. INTERBREW, HOEGAARDEN, BELGIUM, \$14 / 6-PACK

Those crazy Belgians put stuff in their beer that no one would ever think of adding. But it works. This week, I explored Hoegaarden, the quintessential *witbier* ("white beer") and the only one available in Edmonton.

I consider *witbier* one of the perfect summer beers. The fruity and refreshing beer adds to my summer euphoria, rather than weighing me down. Two or three can go down as easily as a few glasses of lemonade. Hoegaarden is the cloudy stuff served in obnoxious glasses in Edmonton's better pubs.

Most patrons move this beer into the "not for me" category. Think again. Do you enjoy a thirst quencher on a warm summer day? Do you want a beer that has some of the lighter qualities of a cider? If so, Hoegaarden may be the solution.

Hoegaarden's thick haze makes its straw colour appear even lighter. A thick, white, rocky head lasts forever on the rim of your glass and paints what they call "Belgian lace." It smells of citrus blended with a light graininess. The taste is even more delicate: fruit spiked with subtle spices. It finishes tart and dry, which adds to its refreshing nature.

Belgian *witbier* has deep historical roots. The first example was brewed in 1445, then died out, only to be resurrected by an American with an appreciation for quality beer. What makes *witbier* unique is its heavy use of unmalted wheat, which drives its cloudiness, as well as the addition of orange and coriander.

A few years ago, the American was bought out by one of the



world's largest brewing companies, but the beer continues to be made in a small Belgian village where the brew gets its name. Only Belgians could have created such a beer, and trust me, it works. ♥

FOOD NEWS! **DISH WEEKLY**

COUNTRY SOUL STROLL A self-guided driving route through the countryside north of Edmonton showcases unique, hands-on activities. Ride a hay wagon, extract honey, touch an alpaca, pick berries, chat with local artisans as they craft their wares, and much more. Twenty-one sites offer a variety of unforgettable

experiences. Sat and Sun, 9 - 4 pm. \$10 each or a carload of 5 people for \$30. For information, visit countrysoulstroll.ca.

NO MORE BLUE BREAKFASTS "Due to current labour shortages," the email began, "we will no longer be able to serve weekday breakfasts." How can life be so unfair? The Blue Plate Diner opens at 11 am, Mon through Fri, and at 9 am on weekends. Your only hope now is the killer weekend brunch. And the amazing lunches. Plus dinners beyond compare. I guess not all is lost: check out blueplatediner.ca.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vuwweekly.com or fax 426.2889.

CONTINUED FROM PREVIOUS PAGE

appeared, served with a side of basmati rice and sliced pitas. The aroma of bold spices warned me not to approach it too fast. There was no mistaking the chili peppers as I pulled them from the pungent sauce and laid them gently to the side.

Owner Zee Zaidi walked by, pausing to smile and say in a warm melodic voice, "That's the spicy stuff." He looked at me with a sympathetic grin and I nodded back enthusiastically.

I tried a bite. Then another. A light sweat broke out across my chest, and then spread to my arms. I tried a mouthful of the "rainbow" basmati rice, coloured with Tandoori powder in pretty orange hues.

I bit into a pita, then another bite of chicken. Oh my God it was good, I

thought as I felt my autonomic nervous system kicking into high gear.

Zee stopped by again, presumably after checking that the defibrillator was hanging behind the counter in its usual place. "How is it?" he asked with a bemused look.

I wanted to tell him it was fabulous, but my tongue got caught between my lips and I stuttered something unintelligible. Eventually I managed, "Would be great for a hangover." He laughed. I was serious—I could feel the toxins coming out of my pores.

Zee disappeared, then rematerialized with two small bowls. One contained a modest sample of his Tandoori chicken; the other was filled with a thin brown liquid known simply as "The Sauce".

The Sauce, a honey-based dip, was the same that he served with his pop-

ular wraps. He suggested that some of his customers, not me in particular of course, preferred to add a bit of the sauce to their pepper chicken to create a more subdued flavor. I think he was politely suggesting he didn't want to have to contact the emergency ward at the U of A hospital.

The bowl of Tandoori chicken was lost on me by that point—I had no idea what it tasted like. My lips were numb and my taste buds were overstimulated. I added a small amount of The Sauce to my pepper chicken, and Zee was right, it was very pleasant.

I finished it all, licked my fork clean and sat back to reflect on what I might try next time. Or who I might bring with me, suggesting with the straightest face I could muster that the pepper chicken was, "Kinda mild, actually—try it." Hee hee. ♥

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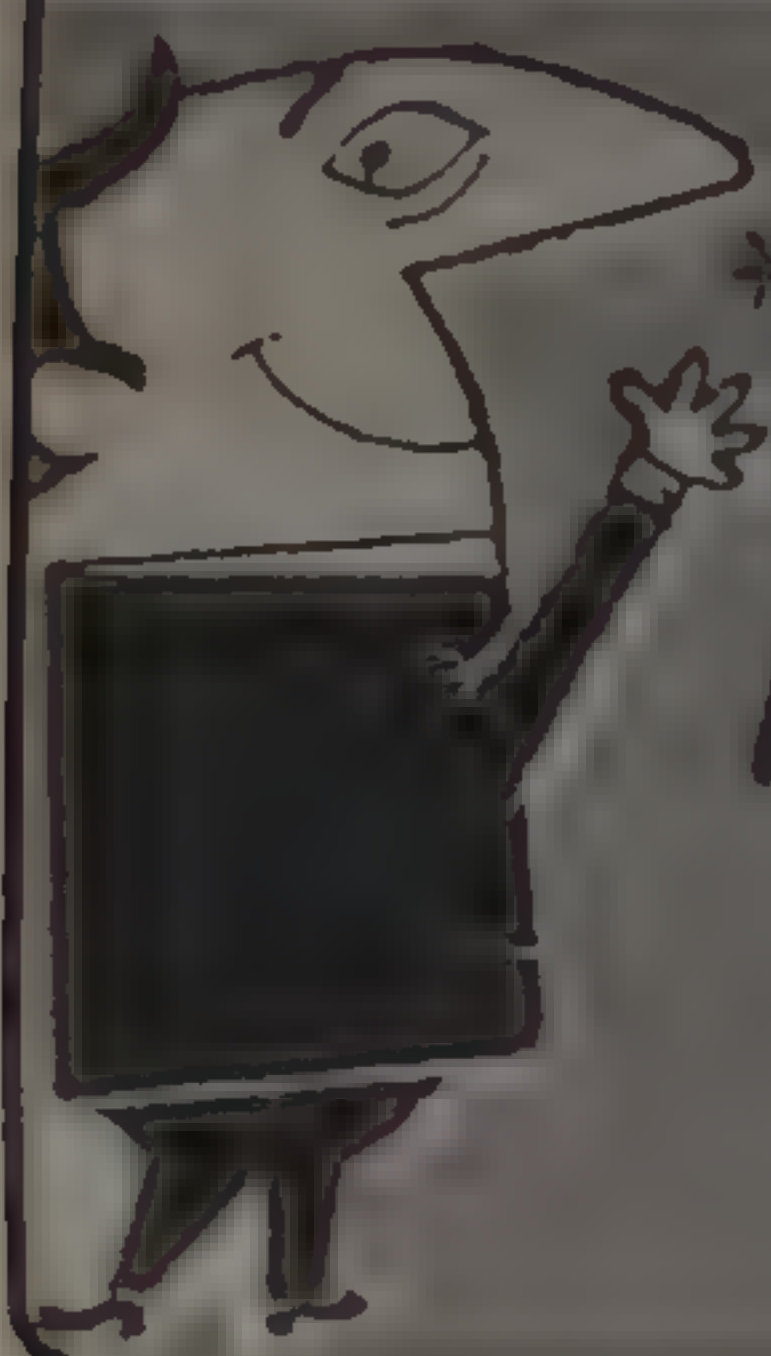
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Fee-fi Pho Binh, I smell the flavours of Vietnam

CHRISTOPHER THRALL / dish@vancouverweekly.com

Once upon a time, Chris and his two favourite girls were exploring the wilds of Edmonton's West End strip malls when they came across a mysterious glass door. They could see a tiny shrine in the entryway and bead curtains blocked the rest from view.

Intrigued, they entered. Like sliding between the wardrobe's coats, pushing through that magical glass door brought them to another world.

The gentle notes of opiated New Age music heralded our entry into that tiny, oddly-decorated realm of Pho Binh Authentic Vietnamese Noodle House. My daughter began swaying unconsciously to the rhythm. Nearly pristine mocha walls featured delicately rendered Asiatic art, which contrasted with the Grecian columns.

We took a table near the front windows and breathed deeply of the exotic aromas drifting from the dark recesses of the open kitchen. With only a hint of movement, a 100-watt smile coalesced out of the mists, followed by the rest of our beautiful server. She was slightly less comprehensible than the Cheshire Cat, but we simply accepted the menus she offered and agreed to tea. She smiled

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again and vanished.

If nothing else, the menus proved that we were in another world. No price surpassed \$6.79 and the majority of dishes were varieties of "pho" (soup). Recognizable selections populated the first page, and my Lady chose from these: two orders of fried rolls (\$2.10 each) and a grilled chicken platter (\$6.79).

I had soup, of course—anything else would be a *pho pas*. I pointed randomly at the menu and asked for a regular-sized bowl (\$5.35). Our daughter's eyes were closed as she sat quietly and moved to the music.

Even given the sparsely occupied dining area, the nearly silent kitchen gnomes produced our fried rolls very quickly. I braced myself with fragrant jasmine tea while I waited for them to cool. I was a little miffed with a double order of fried rolls rather than trying the summer rolls from the appetizer list. I got over it quickly.

"This is what I dream of whenever I order spring rolls," my wife murmured. All three of us crunched happily on the tightly-packed minced pork and vegetables. Our daughter snapped out of her trance to devour her share.

EVEN TIME seemed to work differently here. We weren't halfway through our rolls when a giant-sized, steaming bowl was placed before me with some ceremony. My bride's rectangular platter arrived as well. I compared the two and started rethinking my decision. This doubt, too, evaporated with a single taste.

A tiny plate of vegetables accompanied the luscious-smelling broth. I arbitrarily dumped about half into the bowl, including a sprig of something I hoped wasn't decorative. I gave the rest to my grazing daughter, who was shifting impatiently in her chair. She made short work of the fresh bean sprouts and onions.

I stirred up the bowl and watched two suspect slices of raw meat sink to the bottom. I would deal with them later. The broth was light and fresh, with warm noodles slipping easily down my throat. This was the heaven promised to sad packets of dehydrat-

WHERE EAST MEETS WEST



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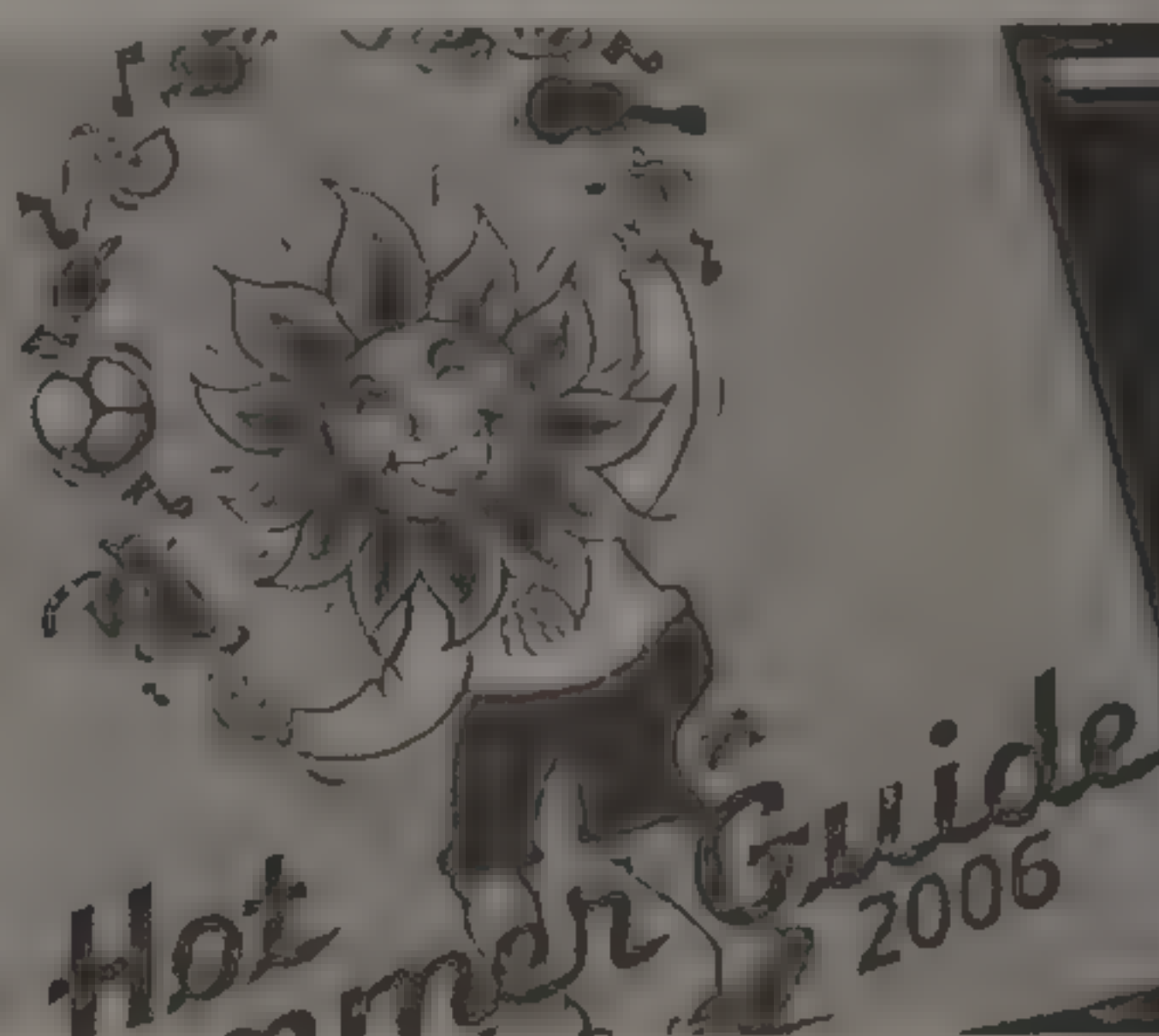
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EMW



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ed Ramen. The pho was delicious, very hot, and strangely filling.

My wife's supper was standard Asian fare, taken through the Looking Glass. The chicken's tender meat had a crisp, spicy exterior with fluffy rice as a solid base. In answer to the unspoken wishes of her heart, there were more fried rolls and a side of soup. For \$6.79.

My own soup started to overcome me and had turned up my core body temperature. Flushed with perspiration, I was nearly halfway through my bowl when my daughter came to a decision.

"Down," she commanded. Instead of wandering around the restaurant, making friends, she stood for a moment with her eyes closed. In perfect time with the music, her arms swept up into a circle. Then she launched into the only interpretive dance I have never seen performed by a two year old. My wife and I stared, slack-jawed, as our daughter combined tai chi and ballet—neither of which she had ever seen—into an intricate dance. She fell over once.

She danced for 15 minutes while my wife finished her meal and I fished the newly cooked meats out of my bowl. Tasty. The thinly cut eye round steak was enhanced by the soup's flavours. The other piece turned out to be tendon. The oddly chewy-crunchy texture wasn't unappealing and the flavour was mostly a more concentrated and slightly slicker pho.

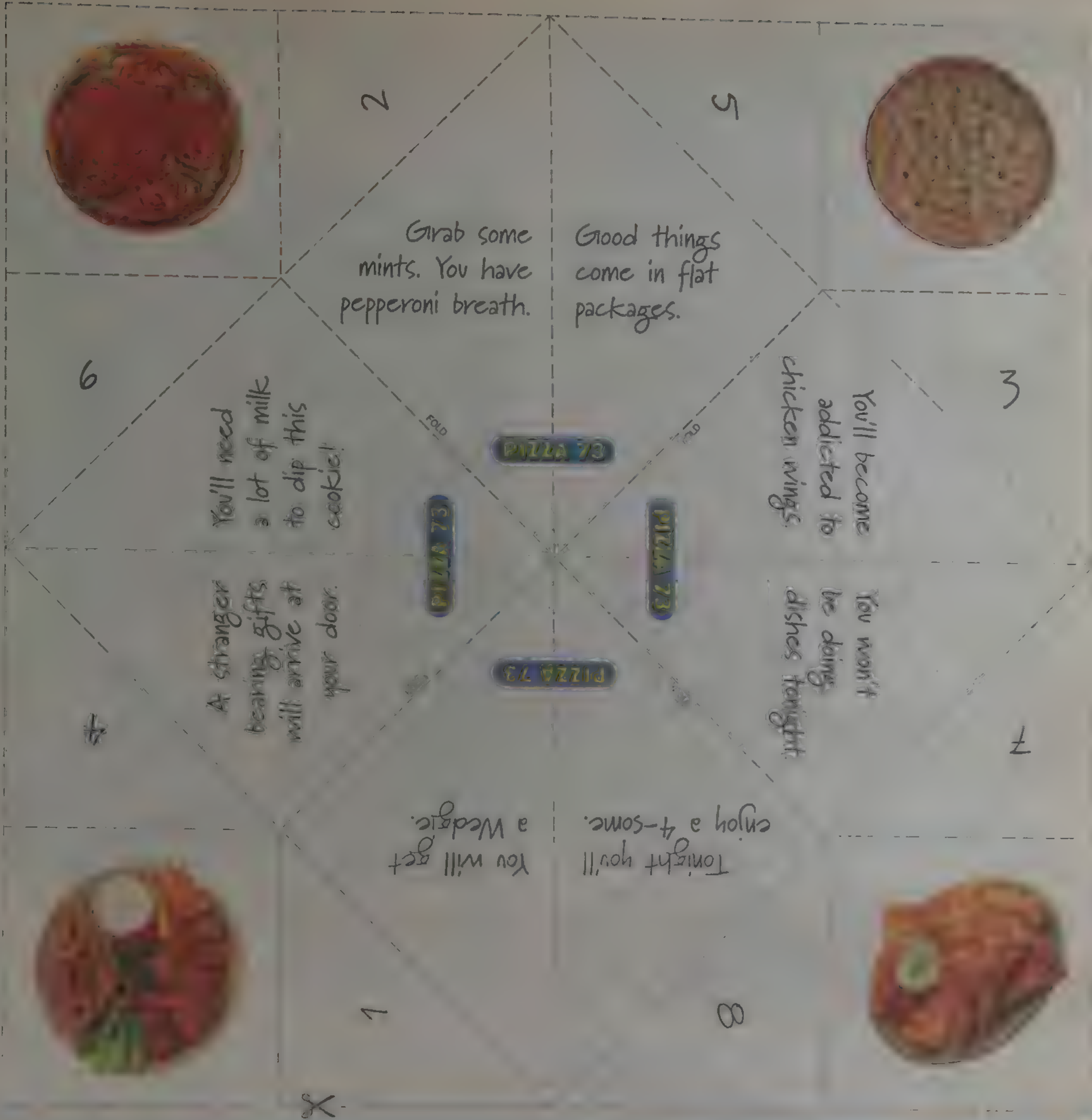
BEHIND MY dancing daughter, I could see through the windows' beaded curtains and into the more prosaic outside world. Enormous people in enormous cars parked poorly in front of the buffet next door. I pitied them: they couldn't even sense the magic behind the next door down.

Since our mystical server seemed content to allow us to sit for as long as we liked, I went up to settle the bill. I added far too much tip to our \$18.12 meal in order to get it up to "real world" prices. Then we collected our daughter and made for the door.

The three of them tumbled out onto the sunbaked parking lot, laughing gaily about their adventures. Strangely, nothing outside seemed to have changed. They had spent a little less than an hour behind the glass door, but it felt like so much more!

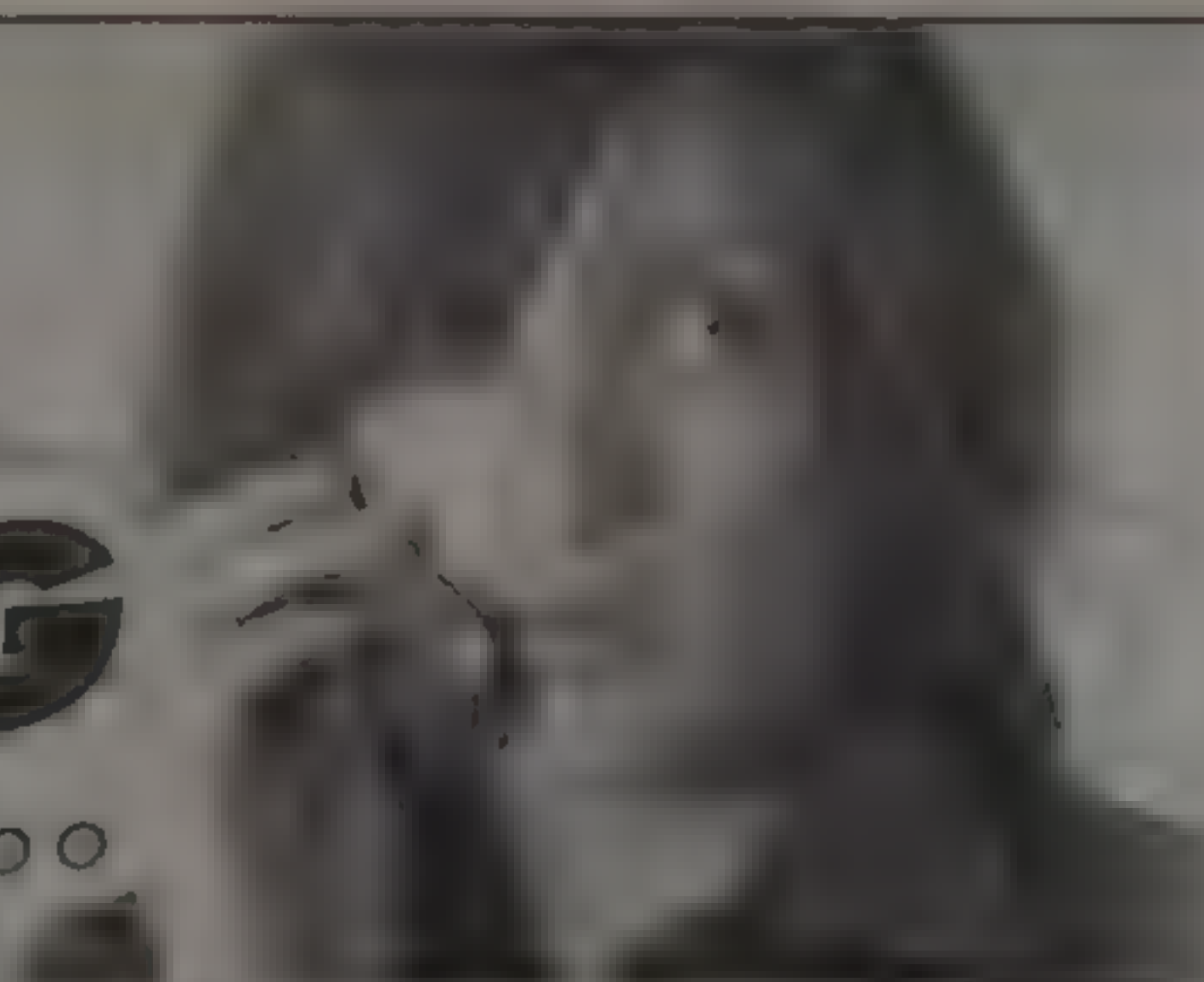
Chris buckled his tired little girl into her car seat and looked back at Pho Binh. Nothing would have surprised him: a secondhand bookshop or boards over the windows that hadn't been disturbed for years.

Against all fabled lore, Pho Binh remained. Chris got into the car with a smile. Whenever he wanted another taste of magic in this predictably normal world, he knew where to look. ▽



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THEATRE

Run away to join the circus, without leaving town

CAROLYN NIKODYM / carolyn@vuwweekly.com

Dear Ma: I may as well come right out and say this: I'm running away with the circus. I know, I know what I said, that I would stick with this journalism thing and not drop it like I did the guitar, begging you to buy me a six-string until you finally relented, or acting, making you come out to every second-rate production I was in.

And I know, I've had a good run of it: it's been a good couple of years.

But this is it; this is what I really, really, really want to do. I know that it was in me somewhere, just waiting to be discovered. I took this class, and as I hoisted myself onto the trapeze, I was completely in my element. I imagined that I was decked out in a glittery costume, swinging over to my dashing partner ... pure magic.

So, yeah, can you send me some money to cover the classes?

Okay, I'll admit that I was pretty nervous when I went to Firefly Theatre's **Summer Circus Class**. I'm not the most graceful girl—nobody would ever use the word "dainty" to describe me—and yet there I was, volunteering to try out the trapeze and aerial silk.

After some stretching, our class of 10 was divided into two groups, where we would each try our hand at six different circus disciplines. None of the women in my group had any remote experience, save for perhaps catching a Cirque de Soliel show, but I

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think that we all thought, "hey it's two hours, only two hours—I can do this for two measly hours."

OUR GROUP WAS taken aside by Annie Dugan—who's been teaching aerial for two years and performing for eight—to pretend to be graceful on the trapeze. She demonstrated what she wanted us to do, then one by one we took a shot at hanging and swinging from the trapeze bar. What began as collective trepidation soon turned into whoops and hollers. But our fear was never too far off, as we were gently nudged to get progressively more daring. Hanging upside down, each of our faces turned bright red and smiles wrapped around our entire faces—that is, when we weren't letting out tennis grunts to hoist our unpracticed bodies up onto the apparatus.

Now the rope, on the other hand, brought out all of these miserable feelings of grade school fitness tests. While not nearly as uncomfortable on the hands or feet as those ropes were, I gained some added respect for anybody who makes it look easy to do. When I told my arms to pull me up the rope, they simply wouldn't listen.

I did, however, discover what I



absolutely must get if I'm ever so lucky as to have a really high ceiling in my home—and that's the silk. With two long swaths of cloth knotted near the end, silk was positively the most

fun of all the aerial skills. You could bunch them together and hang out and stand in a variety of different ways, but none of us could contain the giggles when we spread the cloth

out, sat over the knot and cocooned ourselves. Unlike the rope or trapeze, this was comfort. It played like a bouncy hammock.

After the silks, which were difficult to tear us away from, with more than one "just one more try" escaping our lips, we swapped instructors with the other group and followed Lyne Gosselin—a trampoline and aerial pro and instructor—to other side of the gym.

It was juggling time ... or time for each of our attempts at juggling (read: I suck at it!). We also tried out the aerial hoop, where we looked as poised as we probably ever have, and the tramp-tramp-trampoline.

Now, as I said, this is only a two hour class, but it felt like much longer—in a good way. I certainly can't remember the last time I had so much fun on a Tuesday night. But it really was a tease. It wasn't far into the class before the first "I'm addicted" thought gracefully swung through my mind and I wondered how I'd maybe fit some of the full-on classes into my busy schedule.

What was wonderful about the whole thing was being able to rediscover my gumption. None of us seemed like we'd ever imagined, at least not seriously, being trained circus performers, but by the end of it all, there were some fantasies brewing in all of us.

And nothing keeps you young like a really fun dream. ▼

Dramaturg conference inspires seat-of-the-pants acting

JOSEF BRAUN / josef@vuwweekly.com

Every year the interactive two-day "mini-conference" of the **Literary Managers and Dramaturges of the Americas** provides a vital forum for the 50 theatre artists from across Canada who attend it.

Theatre communities in Canada, separated by vast distances, inherently run the risk of succumbing to a certain provincialism: a lack of awareness of work being done elsewhere; complaints about "what's missing" in theatre, when it may be quite present and alive elsewhere; and a lack of fresh critical perspectives. The LMDA conference aspires to be an antidote.

Each phase of the conference contributes to a dialogue on how we make theatre, each speaker reflecting a different aesthetic, disciplinary or political angle. The exchange of ideas offered at the 2006 conference, held last week, is worth spreading beyond the confines of the dusty West Toron-

THEATRE

CONFERENCE

to theatre where it was held. What follows are some highlights.

Sarah Stanley spoke about *Press*, a work still in the early stages of development. *Press* emerged from three sources: Stanley's curiosity about the historical relationship between theatre and criticism, which only found life with the invention of the printing press; Stanley's admiration for her parents, still alive and quite active in their 90s; and Stanley's inability to bear children.

What links these otherwise disparate elements is the mystery and science of reproduction and the complications growing from it: mass production and dilution; the question of originality or authenticity; the values placed on fertility, leading all the way to genetic engineering.

Balancing intellectual investigations into social constructs with deeply personal conflicts regarding absence and loss, Stanley is developing a performance that utilizes player pianos, photocopiers and larval masks, stark faces that invoke the very notion of a clean slate upon which to create life.

FROM AN ARTIST with a long career of immersion in theatre to one who found tremendous success with little or no knowledge of the medium, Stanley's presentation was nicely contrasted by that of Trey Anthony, who traced the meteoric ascent of her play *Da Kink in my Hair* from free shows in public libraries in North York to an eight-month sold-out run at the Princess of Wales Theatre under the auspices of the Mirvish family.

The ambitious Anthony set out with no professional experience but with the desire to create work for audiences she was repeatedly told didn't

exist: black and working class. *Da Kink* is set in a West Indian hair salon and features monologues from several female patrons, internal monologues dealing with incest, identity, poverty, homosexuality and shadism within the black community.

Using marketing techniques such as comping every seat for her opening night show at the Fringe and having good \$20 seats written into her contract with the Mirvishes, Anthony, while meeting with constant adversity from skeptical theatre professionals, founded a new kind of mainstream show, one that reaches far beyond theatre's "traditional" demographic. (One of Anthony's funniest stories of persuasion has her gently breaking the news to David Mirvish that if he keeps marketing shows to an exclusively geriatric audience, in another 10 years his audience will be dead.)

On her way to the mini-conference, Linda Griffiths saw a piece of graffiti

reading: FLESH IS TRUTH. This made a brilliant preface to Griffiths's talk about her extraordinary improvisation strategies, particularly for *The Last Dog of War*, a work originally titled *The Old Bastard*.

Her idea was more than a little crazy. Griffiths joined her elderly father on a trip to England for the reunion of the 49th Squadron Bomber Command, with whom he flew in the Second World War. She didn't tell him her true agenda: the moment she got off the plane upon returning home to Toronto, she'd go directly to Theatre Passe Muraille and improvise a full-length performance for a paying audience about her experience during the trip and her contentious relationship with her father in general.

In the end, Daniel MacIvor convinced Griffiths to wait for 24 hours after her arrival and brief him the next

CONTINUES ON PAGE 21

Lemoine's play might be called *Evelyn Perfect*

DAVID BERRY / david@vuwweekly.com

In the first scene of the second act of Stewart Lemoine's *Evelyn Strange*, Lewis Hake (Jeff Haslam) and Nina Ferrer (Davina Stewart) stand in the middle of Grand Central Station, attempting to act casual.

As they stare off into nowhere in particular, though, they spin to each other tales of indecent intrigue, slip in droll observations like gold buttons on a silk suit and dance somewhere between tearing out each other's throats and tearing off each other's clothes.

If there's any better encapsulation of *Evelyn Strange*—a wool-over-the-eyes murder mystery that spins wit without effort, a love story that's equal parts sweet and salacious—it isn't actually in the script. Stewart Lemoine manages to make his script all things without sacrificing any of them, and the payoff is so richly enjoyable, it's an affirmation of how enjoyable theatre can be when it gets everything right.

The story, without giving too much away, focuses on Evelyn Strange (recent U of A grad Shannon Blanchet), who wanders into box seats during a performance of Wagner's *Siegfried*, entirely unaware of what she's doing or where she is. Mild-mannered Perry Spangler (Ron Pederson) is slowly, irresistibly lead into helping her find out why she's an amnesiac at Wagner, drawing his co-worker (Haslam) and boss's wife (Stewart) into an increasingly tangled yarn.

Pederson is essentially perfect as the befuddled Spangler, making bad jokes over cheese blintzes to a beautiful girl who probably wouldn't have laughed even if she wasn't suffering memory loss.

But he grows just as naturally into a suddenly emboldened, Bogart-esque, sort-of detective, taking con-



REVUE

TO JUL 29

EVELYN STRANGE

WRITTEN & DIRECTED BY STEWART LEMOINE
STARRING RON PEDERSON, SHANNON BLANCHET,
DAVINA STEWART, JEFF HASLAM
VARSCONA THEATRE, \$15-\$17

rol of every situation, at least until Evelyn looks off wistfully in the distance. Blanchet bounces off him and stands on her own with equal aplomb, drifting through the gamut of confused newcomer, sprightly optimist and desperate amnesiac with an engrossing ease, her suicide blonde never quite pinned down, but always demanding the attention she gets.

IT'S HASLAM and Stewart, though, who manage to steal the show, though in fairness they have played these roles before. They're equally compelling as disapproving-look, head-cocked walking convictions—Stewart acid-tonguing Wagner and Haslam belittling the

socially inferior Spangler—and vulnerable, unaware accessories, entirely unsure of what to do and entirely unable to deal with that fact.

Trading off a housecoat, both look equal parts comfortable and exposed as a lot of what they knew falls to pieces, one revelation after another.

And as deliciously shocking and well-timed as those revelations prove to be, it really is the sheer scope of it all, the intrigue mixing with slapstick with confessional love with dry, witty stabs with '50s archetypes that makes *Strange* so enjoyable.

It's showing up for a whodunit and being tossed enough imagination and talent that you could entirely forget about who did it, but being made to care about it anyway.

It's seeing two well-dressed people casually wait for a train, then slowly realizing there's a lot more between them than a bench and some shopping bags. It's really quite splendid. ▽

TOP Megatunes

Your Music Destination

FOR THE WEEK ENDING JULY 20, 2006

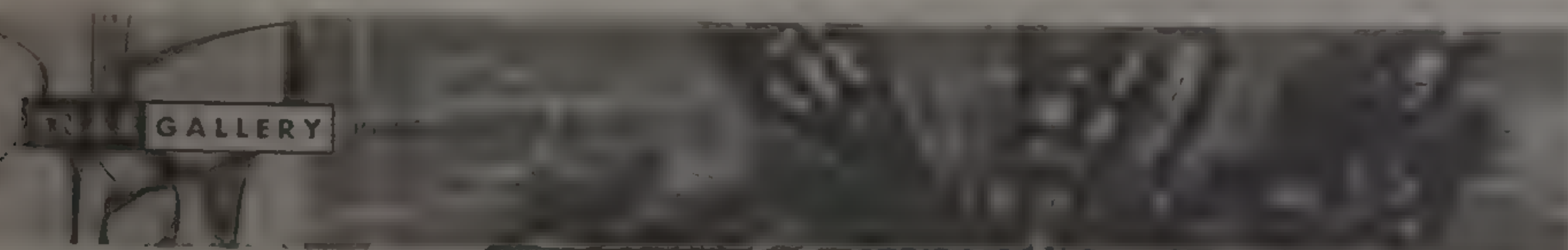
1. Thom Yorke - The Eraser (xl)
2. Johnny Cash - American 5: A Hundred Highways (american)
3. Mark Knopfler & Emmylou Harris - All The Roadrunning (mercury)
4. Various - Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
5. Tool - 10,000 Days (zomba)
6. James Hunter - People Gonna Talk (rounder)
7. AFI - Doublet Undercurrent (nonesuch)
8. Various - Alberta: Wild Roses Northern Lights (smithsonian)
9. Sufjan Stevens - The Avalanche (asthmatic kitty)
10. The Dudes - Brain Heart Guitar (load)
11. Denny White - Valleys (nonesuch)
12. Bruce Springsteen - We Shall Overcome: The Seeger Sessions (columbia)
13. Gnaris Barkley - St. Elsewhere (downtown)
14. The Wailin' Jennys - Firecracker (jericho beach)
15. Various - 30 Years Of Stony Plain (stony plain)
16. The Co-Dependants - Live At The Mecca Café Vol. 2 (indefinite)
17. Eagles Of Death Metal - Death By Sexy (downtown)
18. Sonic Youth - Rather Ripped (Geffen)
19. Mr. Lif - Mo'Mega (def jux)
20. Matisyahu - Youth (epic)
21. Roy Forbes - Some Tunes For That Mother Of Mine (aka)
22. Alexi Murdoch - Time Without Consequence (zero summer)
23. Dashboard Confessional - Dusk And Summer (vagrant)
24. Neil Young - Living With War (warner)
25. Various - The Embassy Sessions (indefinite)
26. Cover Your Eyes - Food For The Soul (sao)
27. Alessandro Mendini - The Boxing Mirror (back porch)
28. Regina Spektor - Beat In The Hole (jare)
29. Kieran Kane, Kevin Welch & Ross Kaplan - Lockdown (then comes)
30. Neko Case - Fox Confessor Brings The Flood (mint)

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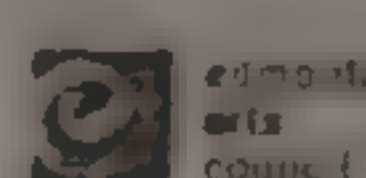
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VUE
WEEKLY

The Brief History is for those gone, but not forgotten

JOSEF BRAUN / josef@vuwweekly.com

You arrive, shell-shocked, at The City, which in its subway lines, architecture, street names and districts seems modelled after New York, yet appears supernaturally boundless, as vast as the strange landscapes you pass through on your long journey there.

Urban life in The City comes with the same falafel stands and movie theatres, karaoke bars and apartment buildings, all-day breakfasts and lingerie stores, games of mah-jongg and walks in the park familiar to you from the life remembered. There's even a slim newspaper circulated on the street. But the only news of the world and its troubles is unavoidably speculative, dependent on highly flawed word-of-mouth; it comes with you and the other newcomers, who after a moment's orientation realize: "Oh right, we're dead."

Kevin Brockmeier's vision of the afterlife as related in the opening chapter of *The Brief History of the Dead* is, for all its more whimsical elements, a surprisingly persuasive one, based on a tripartite system of ontological designation—humans are divided between the living, the living-dead and the dead—common to many African societies.

The City is where the living-dead dwell, the grand waiting room you visit when you've died but are still remembered by the living, a place Brockmeier populates not simply with a mass of people but with carefully rendered individuals, taking time to give names, memories, tasks and identities to every face his metaphysical camera lights upon as it sweeps past in its first impressive

FICTION

BY KEVIN BROCKMEIER
**THE BRIEF HISTORY
OF THE DEAD**
PANTHEON (252 PAGES), \$32.95

survey.

AS BROCKMEIER CONTINUES to guide us through his ongoing tour of The City, alternating chapters feature the lonely but still living Laura Byrd, a



wildlife specialist seemingly abandoned in Antarctica while working for the Coca-Cola Corporation in their quest to scoop up what they can of the world's dwindling supply of consumable water.

As we learn about her and the near-future world she inhabits—one not only wanting for water but deprived of a staggering number of animal species and becoming an

alarming hotbed for fatal disease—Brockmeier gradually infuses the proceedings with sufficient apocalyptic overtones as to generate considerable despair, yet the assurance of soul-life flowing through all these imagined realms has an accumulative effect as soothing as it is eerie and desolate.

There's something of an Italo Calvino-esque dare to the delicate premise of *The Brief History of the Dead*. There's this creation of the sort of fantastical situation, with its cleanly implied rules and boundaries, that threaten to derail a novel-length exploration into aimlessness, strained epiphanies or pat allegory.

And indeed, after a while, it becomes clear that the narrative won't be able to really surprise you at any point, as it has only one place it can possibly go—a progressive blurring and condensation of time and space that climaxes in a sort of literary, more lucid spin on the psychedelic freak-out in Stanley Kubrick's 2001: A Space Odyssey.

Yet Brockmeier, with sensitivity and precision, is still able to engage us, to make things move, by the force of his warmth and innate curiosity toward ordinary people and their infinite variety of pleasures and disappointments. He allows moments to pass gracefully between the present tense action and the many colourful memories assailing his protagonists. In this sense, what this novel gives us is not so much a vision of the life beyond as an imaginative, sometimes funny, sometimes insightful reflection of the life we take for granted.

Even not easily offended atheists should find something of value within. ▼

Mighty and Almighty unmasks our seemingly secular states

STEVE LILLEBUEN / steve@vuwweekly.com

Former secretary of state Madeleine Albright argues in her second book, *The Mighty and the Almighty*, that America has often been motivated by a sense of moral purpose. This results in devastating, unintended consequences when politicians pick up these principles and pursue them on foreign soil.

Hence, the disasters that became the Vietnam War and, to date, the quagmire that is the state of Iraq. She argues that most conflicts have a lot to do with religious misconceptions and the exploitation of those misconceptions to further political goals.

"Productive conversation stops," she writes, "when the parties argue for the rightness of their positions not the basis of human laws and precedents, but on the basis of the intentions of God."

Touché.

She cites statistics that suggest most of the Middle East believes the war in Iraq is an attack on Islam, not terrorism; she blames President Bush's rhetoric for polarizing religious groups, furthering the divide amongst Muslims and Christians. In short, she believes there is a fine line between confidence and self-righteousness, and that America has been guilty of the latter too often—especially under Bush's campaign to thwart his "Axis of Evil."

ALBRIGHT IS MORE than qualified to weigh-in on international relations and faith-based diplomacy. Born in Soviet-controlled Czechoslovakia, she was raised Roman Catholic, immigrated to the United States, and later discovered her grandparents were Jewish. She worked for President Carter and forged a career as a

POLITICS

BY MADELEINE ALBRIGHT
**THE MIGHTY AND
THE ALMIGHTY**
HARPER COLLINS (339 PAGES), \$34.95

respected foreign policy advisor, and during the Clinton administration, becoming the first woman to hold the post of secretary of state.

Albright's writing is comprehensive. There is detailed commentary here on the interplay of religion and politics in Africa, the Balkans, the European Union and increased tensions between Iran and America. She argues that if America is so often guilty of using faith to pursue its goals, then it comes to reason that foreign nations probably do the same.

Understanding these different perspectives, therefore, is essential to quell antagonism. Training US diplomats in religions and opening up communications with media outlets like Al-Jazeera are two steps that could erode the public base of support for terrorist organizations like al-Qaeda.

She does, however, conveniently tip-toe around her own political misfortunes that had unintended consequences, as well—her controversial inaction during the Rwandan genocide while serving as UN ambassador being the biggest example.

While it may take years before Albright's valid arguments become part of the collective vernacular, it's at least a step in the right direction to openly talk about religion's place in shaping a nation.

Like it or not, this new perspective could lead to some kind of exit strategy from Afghanistan and Iraq and potentially calm the culture of fear that has been increasingly dominant since 9/11. ▼

August 10th, 2006

Season

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THU, JUL 20 / MURAL LAUNCH / RED STRAP MARKET While a grizzly bear, a zebra, a dodo bird and a barnacle-covered whale would never be found together in the environment, Capital EX goers will witness those animals and hundreds of others in a single mural. Lewis Lavoie stands in front of a small reproduction of *Earth's Treasure Chest*, a picture of Noah's Ark made of hundreds of separate pictures. Two hundred and sixteen Canadians, including famed-artist Robert Bateman and noted-environmentalist David Suzuki, contributed to the project by painting a picture without knowing what the final picture would look like. The full-size mural will be displayed at Capital EX from Jul 20 - 29. After touring around the country, the mural will be auctioned in pieces, proceeds going to CPAWS (Canadian Parks and Wilderness Society).—TYLER MORENCY / tyler@vuweekly.com

LMDA experiments with theatre

CONTINUED FROM PAGE 18

day of her rough outline so that he could prepare a basic lighting and blocking design. The one-off performance sold out. Upon walking on stage Griffiths laughed at length, finally launching into a show that sounded like a revelation for audience and actor/creator alike.

By trusting in her audience, her performance instincts and the vitality of the moment, Griffiths found a point of contact with her audience she felt

she'd been missing. She also found she could "write" with a sort of honesty far beyond what she could have achieved alone in a room with a computer.

Her story says something about the defining urgency of the theatrical moment. And it seemed perfectly fitting that for Griffiths's entire session—while she interacted spontaneously with her fellow attendees—it somehow felt like her talk, too, was all part of some grand, ongoing performance, the line between life and art blurring marvellously. ▽

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Winspear Centre (887-1200/428-1414) • Presented by Third Street Beat with more than 300 performers for a one night only benefit performance in support of the Stollery Children's Hospital Foundation • July 30 (7pm) • \$25 (adv adults) / \$15 (adv child) at the Winspear box office, 3rd Street Beat. \$30 (day of performance)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10110-107 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **COVER-UPS AND REVELATIONS:** Tapestry portraits by Barbara Heller, where the faces are obscured by clothing or costume • Until Aug. 22 • Artist Lecture and opening reception: Thu, July 20 (7-9pm)

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • **THE CANADIAN COWBOY DOWN UNDER.** Featuring artworks by Fran Olynyk and Al Roberge • Through July

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6223) • Open Tue Wed Fri 10:30am-8pm, Thu 10:30am-5pm; Sat-Sun 11am-5pm • **NORTHERN PASSAGE:** The Arctic Voyages of A.Y. Jackson, Frederick Banting and Lawren Harris; until Sept. 10 • **SWEET IMMORTALITY:** Douglas Clark's installation project; until Sept. 10 • **NIGHTSCAPES:** Urban and rural, mystery of night-time scenes by Dan Bagan, Hendrik Bres, Kari Dukes, K. Gwen Frank, Jerzy Gawlak, Les Graff, Gordon Harper, Robert Nichols, Jim Stokes, Raymond Thériault and Richard Wear; until Sept. 10 • **ART BAR:** Installation by Jesse Sherburn; until Aug. 27; Happy Hour at the Art Bar every Thu until

Aug. 24 (4-8pm) • **BODY. NEW ART FROM THE U.K.:** Thirteen artists using the body as their main subject; until Aug. 27 • **Children's Gallery: ALPHABET SOUP:** incorporating illustrations by Lorna Bennet; through 2006 • AGA/MADE/FAVA present the 5th annual outdoor film screening **C.R.A.Z.Y.** by Jean-Marc Vallée; Sat, July 22 (10pm-1am); on the giant screen in the Art Gallery of Alberta parking lot

ART MOORE GALLERY 12220 Jasper Ave (453-1555) • Featuring François Faucher's Vibrationism paintings, and paintings by Jennifer Mack, Robert Roy and Irina Koulikov

ARTSHAB STUDIO GALLERY 10217-106 St, 3rd Fl (439-9532/429-2024) • Open: Thu 5-8pm, Sat 2-8pm

BEARCLAW GALLERY 10403-124 St (482-1204) • **SPRING GALLERY WALK:** Featuring artworks by Norval Morrisseau, Jane Ash Portras, George Littlechild, Joane Cardinal-Schubert and new works by Laura Lee Harris

CAELIN ARTWORKS 4728-50 Ave, Wetaskiwin (780-352-3519.1-888-352-3519) • Open: Mon-Fri: 9:30am-5:30pm; Sat: noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

CALGARY AND EDMONTON RAILWAY STATION MUSEUM 10447-86 Ave (433-9739) • Open house • Sat, July 22 (11am-3pm) • Part of Historic Edmonton Week • Admission by donation

CENTRE D'ARTS VISUELS DE CALGARY (CAVA) 9103-95 Ave (461-3427) • **A VISION OF THEIR OWN:** Artworks by Laurette Goudreau, Sylvia Grist, Marie-Florence Lamaute, Charlene Doucette and guest artist Lori Sokoluk • Opening reception: July 21 (7-8:30pm)

COLLECTIVE CONTEMPORARY ART 10216-42nd 112 Ave (491-0002) • Open: Wed-Fri 12-5:30, Sat 10am-5:30pm, Sun 12-4pm • **LIKE MUSIC FOR YOUR EYES.** Artworks by Renee la Roi, Valery Goulet, Krista Hamilton, Rob Buttery; small artworks by Genevieve Dionne and Ben Skinner • Proceeds to the Canadian Diabetes Association • July and August

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2006.** New artworks by various artists

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open: Mon-Fri 8am-4pm

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **LETRAS LATINAS (LATIN LETTERS)/2006 BIENNIAL EXHIBITION THE ART OF TYPOGRAPHY.**

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FRINGE GALLERY 10516 Whyte Ave (432-0240) • **CLEAVE:** Pastel artworks by Paul Freeman • Until Aug. 4

GALLERY AT MILNER Stanley Milner Library, Main Fl, Sir Winston Churchill Sq (496-7039) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • **ZENITHS AND ZEPHYRS:** Acrylic paintings by Paul Martel • Until July 31

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **ART FOR HIRE:** Annual members' show • Until July 22 • **WITHOUT END:** Large-scale figurative photographs Chantal Gervais; July 27-Aug. 26 • **Front Room: VISITANT.** Photographs by Jill Watamaniuk • Opening reception: Thu, July 27 (7-10pm), artists in attendance

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open: Mon-Thu 9am-4pm • **FABRIC ART FANCY:** Quilts by Roberta Allen • Until July 27

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by Audrey Pfannmuller, Myrna Wilkinson, Jim Brager, Glenda Beaver and pottery by Helena Ball and Noboru Kubo • Through July

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Waltraut Unbekannt-Lafleur, etchings by Thelma Manary; prints by Toti and Myles MacDonald; wood carvings by Adi, pottery by Linda Nelson • Through July

LATITUDE 53 10248-106 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • **Main Space: BLEEDING BOOK:** Installation work by David Khang; until July 22 • **ProjEx Room: CONTINGENCIES:** Artworks by Tammy Salz; until July 22

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **LIMITLESS POTENTIAL:** Paintings by the members of the Canadian Society of Painters in Watercolour celebrating their 80th anniversary • Until Aug. 20

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **JUST FOR FUN: Focus on Fibre Art Association;** until Aug. 27; opening reception: Sun, July 23 (1-3:30pm) • **Dining Room Gallery:** Paintings by Madeleine Bellmond; until Aug. 24

MUSÉE HÉRITAGE MUSEUM 5 St, Anne Street (459-1528) • Open: Mon-Sat 10am-5pm; Sun 1-4pm

• **VOICES OF THE TOWN/VOIX DE VILLE** The story of Vaudeville through the lens of Peterborough's Roy Studio • Until July 23

WINA HAGBERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **THAW:** Contemporary furniture design exhibition

PICTURE THIS 959 Ordze Rd, Sherwood Park (467-3038) • Artworks by Brent Highton, Roger Arndt, Cassandra Christensen Barney, Isabel Levesque, Elsie Baer, Charles H. White, Terry Miller and Gregg Johnson • Until July 22

PRINT STUDY CENTRE 3-78 Fine Arts Building, U of A, 112 St, 89 Ave (492-5834) • Open: Tue-Fri 10am-5pm • **GRADE 'A' CERTIFIED FRESH:** Prints and paintings, and items from the Mactaggart Art Collection, and unusual treasures from the natural world • Until July 28

PROFESS PUBLIC ART GALLERY 1110-107 Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **WORD:** Printworks by Oksana Movchan • Until July 29 • YouthVentures Zine: Drop-in Wed and Thu (3-5pm); meetings on Thu (3pm): Art zine for youth; through the summer

RED STRAP MARKET 10305-97 St • Open: Tue-Sun 11am-5pm • **2006 PRAIRIE DESIGN AWARDS:** The Alberta Association of Architects

REYNOLDS-ALBERTA MUSEUM 1200-107 Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • **LIFE AND TIMES OF THE MOTORCYCLE:** Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

ROYAL ALBERTA MUSEUM 1105-102 Ave www.royalalbertamuseum.ca • **SATISFACTION GUARANTEED:** How consumer goods were brought to Western Canada from 1880-1960; until Sept. 4 • **FROM GEISHA TO DIVE: THE KIMONOS OF ICHI-MARU:** Kimonos, sashes, wigs, combs, fans, sandals and other belongings of Ichimaru providing insight into women's history in Japan; until Sept. 4

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **AN ARTIST'S JOURNAL:** Landscapes by Phyllis Anderson • Until Aug. 1

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **PRINT ARTS NORTHWEST: COMMON THREAD:** Curated by Jill McElroy • July 20-Aug. 16 • Opening reception Thu, July 20 (7-9pm)

SUN AND MOON VISIONARIES ARTISANS GALLERY 12227-108 Ave (433-3097) • sagetawin sacred self: Artworks by the Sun and Moon Visionaries Aboriginal Artisan Society • Until Aug. 6

TELUS CENTRE FOR PROFESSIONAL

DEVELOPMENT U of A Campus • PLYWOOD SCULPTURE By Alex Parfitt • July 21-31 • Opening reception: Fri, July 21 (7-10pm)

TU GALLERY 10718-124 St (452-9664) • **FINE LEGS, GREAT CHESTS, HOT SEATS.** NAIT's exhibit of bench built furniture designed by students from the Advanced Woodworking and Furniture Design program • **REVEALING EXPOSURE:** Creative colour and black and white photography by NAIT students from the Photographic Technology program • Until July 22

UNIVERSITY OF ALBERTA MUSEUMS From Study Centre, 3-78 Fine Arts Building, U of A, 112 St, 89 Ave (492-5834) • Open: Tue-Fri 10am-5pm • **GRADE 'A' CERTIFIED FRESH:** Rare prints and paintings, and unusual treasures from the natural world • Until July 28

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **DIVERSITY 2006:** Juried show of Albertan artworks; until July 22 • **ALBERTA WIDE SHOW 2006.** Award winning artworks by members; July 27-Aug. 26; opening reception: Thu, July 27 (7-9:30pm)

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm Thu 10am-8pm

LITERARY

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Leif Skyving; July 20-22 • Jon Charles, July 27-29

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open: nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • It's a Surprise—One of the Final Four: from the current season of NBC's Last Comic Standing as well as Daryl Makk and Jeff Leeson; July 20-22 • Hit or Miss Mondays: Mon, July 24 • Get Sick and Twisted with insane entertainment: sword swallowing, toaster throwing fun; Tue, July 25 • 8.O.I. (Best of Improv) featuring Edmonton's improv teams with the Fresh Faces of Stand-Up; Wed, July 26 • Darryl Mak with Lars Callieau and Shawn Gramiak July 27-30

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10:30pm, Sun 8pm • Every Sun and Wed: Pro Am Comedy Jam; \$5 • Pro AM Comedy Jam: Wed; \$5 • Sun: Industry Night; \$10 • Kevin Stobo, Mark Salamandick, and Howie Miller; until July 23

THEATRE

EBONY Red Strap Art Market 10305-97 St (497-2211) • Pounding Nails Productions presents this theatrical adaptation of Edgar Allan Poe's *The Black Cat* and *Masque of the Red Death*, written by April Killins, Nicholas Mather, and Daniel Anderson. Performed by Andrew Plait, Adrian Glass, Christina Hardie and Nicholas Mather • July 28-Aug. 6 (8pm), no show on July 31 and Aug. 1 • Tickets available at the door

EMERGENCY ROOM Jubilations Dinner Theatre, 8882-170 St (484-2424) • The staff of a hospital are putting on a talent show but patients, romance accidents, lust, infatuation, fear and love make it difficult. Featuring classic hits from the '70s and '80s • Until Aug. 13

EVELYN STRANGE Varscona Theatre (433-3399, #1/420-1757) • Written and directed by Stewart Lemoine. Presented by Teatro La Quindicina featuring Shannon Blanchet as Evelyn • Until July 29 (Tue-Sat 8pm, Sat 2pm) • \$18 (adult)/\$15 (student/senior/Equity); Pay-What-You-Can Tuesday • \$18 (adult/\$15 (student/senior) at TIX on the Square

FRINGE ANNIVERSARY SHOWCASE From Arts Barns, 10330-84 Ave (490-1910) • Presented by Fringe Theatre Adventures • *All expenses Paid*, July 27-28 (9pm) • *Black Rider*, July 28 (6pm), July 29 (6:15pm), July 30 (9pm) • *Life After Hockey*, July 26 (6:45pm), July 29 (9:15pm) • *Prithi*, July 30 (2pm and 6:15pm) • \$18 (adult)/\$15 (student/senior) at Fringe box office

IVANKA CHEWS THE FAT Mayfield Inn, 16615-109 Ave • An hilarious musical revue • Until Aug 27

DI SUSANNAH SEASON FINALE Varscona Theatre, 10329-83 Ave (433-3399) • The season finale of the Euro-style variety spectacle, hosted by international sexpot Susanna Patchouli and her divine co-host Eros, God of Love • Sat, July 29 (11pm) • Tickets available at the door

RIVER CITY SHAKESPEARE FESTIVAL Hawrelak Park Heritage Amphitheatre (420-1757/425-8086) • Free Will Players presents *Hamlet* on the odd dates. *Taming of the Shrew* on even dates; all matinees are *Taming of the Shrew* • Until July 23 (Tue-Sun 8pm), no shows on Mondays; Sat and Sun (2pm) • \$26 (Passes for both plays)/\$17 (adult)/\$13 (student/senior) at TIX on the Square; free (child 12 and under)

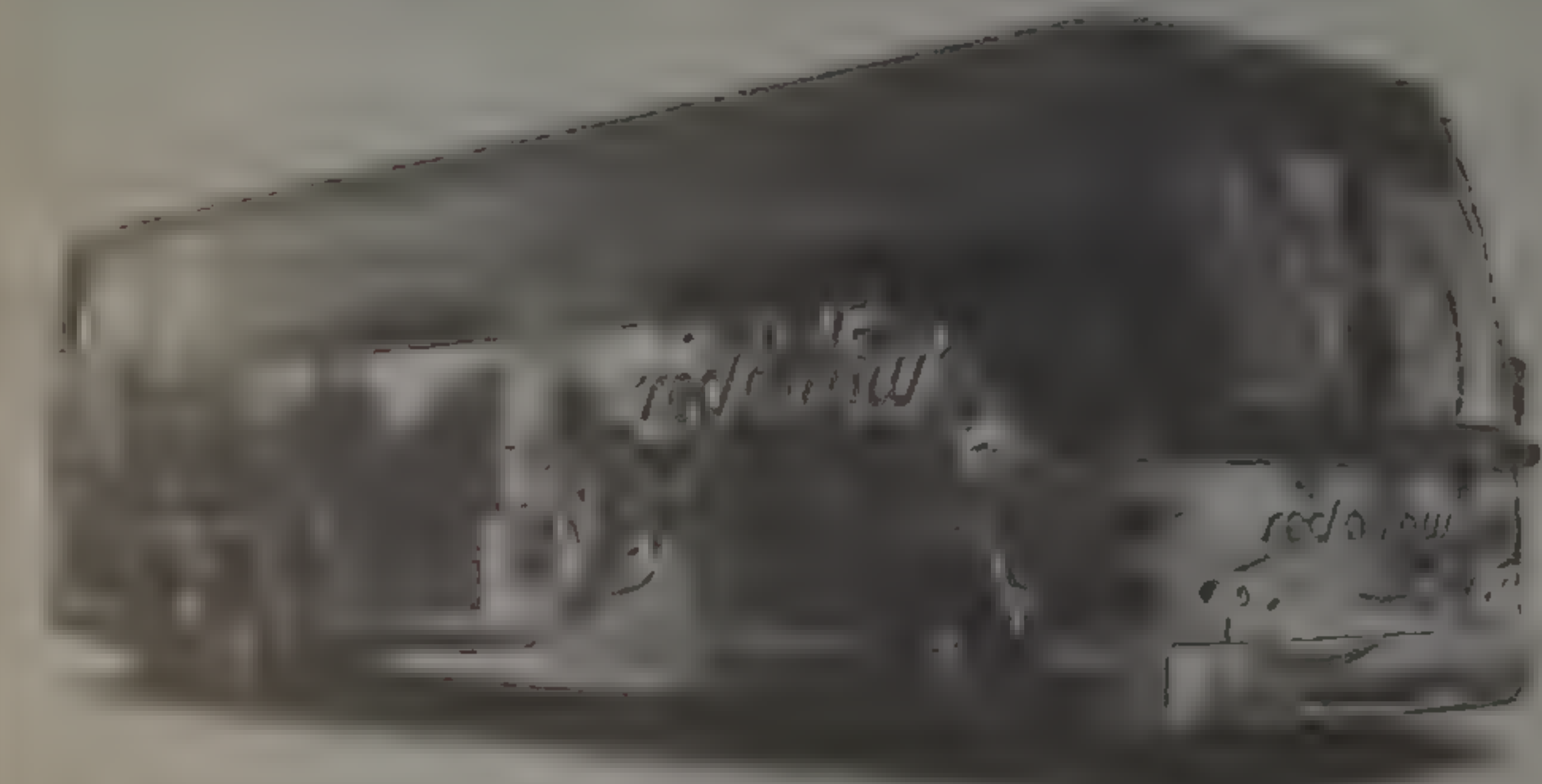
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Censored and censured, Elem Klimov's films speak of an unofficial Soviet era

JOSEF BRAUN / josef@vuwweekly.com

RETRO

FRI, JUL 21 - MON, JUL 24
COME AND SEE: THE FILMS OF ELEM KLIMOV
METRO CINEMA, \$8

Born in Stalingrad in 1933 and graduating from Russia's State Film Institute in 1964, Elem Klimov (whose first name is a composite of Engels, Lenin and Marx) was a key player in the generation of Soviet filmmakers (Andrei Tarkovsky among them) who managed to break from the confines of the socialist realism tradition and, through no small amount of struggle, came to define the mature, more personalized Soviet aesthetic.

Nearly 20 years before his death in 2003, Klimov had already developed—and completed—a spare but outstanding body of work, at once diverse in tone and distinctive in approach. Although his career has, at times, been overshadowed by his role in the state film industry in the glasnost '80s, his prolonged entanglements with censors and the accidental death of his wife—fellow filmmaker Larissa Shepitko—the conflicting facets of Klimov's persona should in no way dissuade viewers from taking advantage of the rare opportunities awaiting them this weekend in Metro Cinema's aptly titled retrospective **Come and See: The Films of Elem Klimov**.

From the comic early features concerning a child expelled from summer camp who incites a revolution (1964's

Welcome, or No Trespassing) or a dentist ostracized for his ability to minimize his patients' pain (1965's *Adventures of a Dentist*) to the later, more emotionally charged explorations of loss (such as 1981's *Farewell*, the film Klimov took over from Shepitko after her death), the majority of Klimov's films have been difficult to see in Canada and all save one are still waiting for a North American DVD release. For this reason I can really only comment on a pair of them—though between them they reveal something of the genuine polarities that mark Klimov's cinema.

RASPUTIN (AKA AGONY) was made in 1975 but, banned for its supposedly sympathetic depiction of Czar Nicholas, went virtually unseen for a decade (and was subsequently available on VHS here in a bafflingly truncated version that featured a condescending "for dummies" primer on pre-revolutionary Russia).

However, the notion of *Rasputin* needlessly cleaning up the reputation of any historical figure that enters it

seems grossly exaggerated once you actually see the film, which, at the risk of veering into tawdry exploitation, feels like nothing so much as a portrait of an entire cultural tradition reaching its inevitable breaking point through sheer decadence and delusion.

The final days of the titular mad monk's puppet master-like reign over the Russian aristocracy and their senseless plunge into the First World War is rendered into a narrative that bridges docudrama with near-hallucinatory flights of intoxicated reverie, incorporating archival footage and monochromatic imagery in a way that recalls Tarkovsky's *Mirror*. The initial realism of significant historical moments is accentuated by sudden departures into hidden passages and entire rooms painted to look like pastoral landscapes—yet all the while the distinction between these elements is appropriately blurred.

A particularly striking contrast can be surveyed in the performance of Anatoly Romashin as Nicholas—a sombre, well-groomed man whose weary eyes weigh down his still-youthful face—and that of Alexei Petrenko as Rasputin—hypnotizing chickens, crawling over railings to fondle women and raving wildly in his soiled robes, thinning scraggly hair and devil beard dripping with wine

and bits of food. Petrenko hams it up with an eerie conviction worthy of Klaus Kinski and perhaps influenced by Charles Manson, though he falls short of really convincing us just how Rasputin managed to charm so many people of influence.

IF THE SERIOMICOMIC, stylized grotesquerie of *Rasputin* puts you off, the eloquent, observant and deeply moving grotesquerie of Klimov's final film, 1985's *Come and See*, might be a better fit. In fact, it's rightfully regarded by many as a masterpiece of the war genre (among its admirers is JG Ballard), as infused with near-palpable madness as *Apocalypse Now*. And it takes Klimov's investigations into the fusion of individual and social perceptions of large-scale upheaval to their zenith.

The allusion to sight in the film's title most directly refers to the horrific duty its protagonist—teenage would-be partisan fighter Florya (Alexei Kravchenko)—is charged with, that of bearing witness to the Nazi genocide of his entire Belarussian village. Gliding with ghostly fluidity across a devastated rural landscape, Klimov's camera weaves images of carnage and natural beauty into a single, ongoing visual ballad in which even mist and smoke conspire to fulfil the

mise en scene, a vision of reality so saturated with shock, wonder and incredulity that it feels like a very real nightmare.

Again aligning Klimov's aesthetic to that of Tarkovsky is the predominant wetness of the imagery and the respect for innocence found in the rich characterizations of Florya and Glasha (Olga Mironova).

The moments they share, such as the scene where they gleefully shower themselves by shaking tall rain-freckled trees, allow for a strange coexistence of despair and joy that could never be equaled with adult characters.

Perhaps the most haunting aspect of *Come and See*, however, is its decidedly subjective sound design, which begins to overtly texture the film after Florya is partly deafened by bombs. Flies, Mozart, rainfall and Oleg Yanchenko's droning score layer into an aural narrative of Florya's consciousness, reinforcing a sense of humanity in the film's bleakest moments.

Something in Florya's sound world keeps returning to remind us that what we're seeing is only a crude shadow of mankind, though it's a disturbingly persuasive one our mind's eye won't likely forget for long after the film had finished. ▀

Streep's a comedic companion in Prada

FLICKS **THE MOVIEGOER**
PAUL MATWYCHUK
moviegoer@vuwweekly.com

I can remember the exact moment I turned against Meryl Streep. It was in high school, during English class. Our instructor was Mr Dayler, who seemed to regard teaching English as a bothersome distraction from his true calling: namely, directing all the school plays.

Because he was always looking for easy ways to kill a few hours of class time, we watched a lot of videos that year. Nevertheless, all the kids in the class were impressed with him—he had some sort of vague connection to New York theatre and the classroom was decorated with personally autographed photos of stars like Jessica Lange and Tommy Tune—and so his opinions on movies and plays wielded a great deal of authority over us.

Anyway, one week, over a couple of afternoon double-periods, Mr Dayler showed the class *Sophie's Choice*, which as you'll recall, was the film that won Meryl Streep her second Oscar and pretty much sealed her reputation as the greatest actress of her generation. I don't remember much about the movie, to be honest; all I really remember is the atmosphere of strenuous admiration, of ostentatious, reverential silence, that vibrated through that classroom during the entire film. And I especially remember how when the film was over, everyone sat stock-still in their seats, right to the end of the credits, so determined were we to demonstrate to Mr Dayler how deeply the film had moved us and how awestruck we were by Streep's acting. (Our performance was almost as affected as Streep's was.)

For years afterward, Meryl Streep to me represented the acme of eat-your-spinach acting: performances that asked you to admire them instead of enjoy them. Does anyone these days have the slightest urge to revisit movies like *Out of Africa*, *Silkwood*, *Plenty* or *Ironweed*? Be honest: given the choice tonight, wouldn't you rather re-watch the movies Molly Ringwald made during that same period instead? I'm not being flip here—couldn't a genuine case be made that Ringwald's acting had more joy in it, and made much more of an emotional connection with the audience than Streep ever did?

The endless praise Streep received for her facility with foreign accents always bewildered me: who cares if her

accents were good? Whoever went to see a movie or liked it more because of a well-executed accent? Streep struck me as nothing but a teacher's-pet actress, always sitting in the front row, always getting called on, always walking home with gold stars pasted on her forehead from the critics, a reward for her perfect penmanship.

BUT OVER THE last few years, even since *Adaptation* in 2002, something unexpected has happened: Meryl Streep has blossomed into one of the best comic actresses in the movies. In fact, unless you count TV performers like Amy Sedaris or Lauren Graham, I can't think of another actress who makes me laugh as consistently as Streep does. This is an amazing development, especially considering how terrible Streep's first attempts at film comedy were: *Death Becomes Her* was a misogynist farce, top-heavy with special effects; *Defending Your Life* didn't give her much to do except laugh at Albert Brooks's jokes; and *She-Devil*... well, *She-Devil* was such a completely misconceived project that Streep can hardly be held accountable for anything in it.

But look at Streep now! She's in two movies currently playing theatres, and she's a delight in both of them. In *The Devil Wears Prada*, she's a true she-devil, an omnipotent fashion editor who's gotten so used to the entire industry hanging on her every word that she barely needs to raise her voice above a peevish whisper.

And in *A Prairie Home Companion*, she does a complete 180, playing Yolanda Johnson, the dizzier half of a country-singing sister act. The lovely, bosomy fleshiness Streep has accumulated since her willowy *Manhattan/Kramer vs Kramer* days suits this part especially well: a well-fed Midwestern mom perplexed by her angst-ridden teenage daughter and always half a step behind everyone else onstage. (The brilliant "duct tape" scene, in which poor Yolanda tries in vain to contribute to an improvised ad during a radio broadcast, may contain the best acting Streep has ever done.)

Streep is even finding ways to incorporate her newfound comic skills into her dramatic work: witness her performance as the monstrous mother in the 2004 remake of *The Manchurian Candidate*. Streep isn't getting the same esteem for her comic work as she did for her early dramatic performances, but I know which ones I prefer. It's too bad *Sophie's choice* wasn't this easy to make. ▀

Film shows us the way to Our Own Private bin Laden

BRIAN GIBSON / brian@vuwweekly.com

On the entrenched, polarized homefront in the "war on terror," there seems to be a small band of analysts who talk about causes, contexts and complications of the Sept 11 attack and the US-led invasions of Afghanistan and Iraq that have followed.

Then there's an army of pundits who say that contexts are just excuses or justifications—this is war, we're in it now, and it must be won.

Samira Goetschel's *Our Own Private Bin Laden* is clearly a communication from the first camp. Goetschel starts her documentary by explaining that, as an Iranian who fled the Islamic Revolution, only to find herself in New York City in 2001, she wants to understand how Muslim extremism caught up to her 20 years later. Her quietly clipped diction and self-portrayal as a simple Everywoman searching for answers gently draws us in to a complex web of drug trafficking, arms trading, dirty banking and Cold War zealotry.

(Goetschel is not just a woman who straps on a backpack and wanders the world with a camera, though—most inquisitive Jane Does can't get access to former Pakistan Prime Minister Benazir Bhutto or the Carter administration's national security advisor, Zbigniew Brzezinski.)

GOETSCHEL FIRST examines the CIA's financing and arming of the mujahidin in order to lure the Soviets into a protracted war in Afghanistan (the Soviets pulled out in 1989, nine years after the Vietnam-like quagmire began). After a decade of heroin for arms, plus lots of dirty cash (via the nefarious Bank of Credit and Commerce International), soiled the hands of the Carter and Reagan administrations, Afghanistan was left with victory-riding extremists who had lots of guns.

There are no recriminations or regrets from the realpolitik ex-advisors and -security heads here—this is no *Fog of War*. But Goetschel's innocent tone and pointed questions lead to viciously condescending, obtuse responses from Brzezinski, who still seems utterly sure that his



WAR DOC

THU, JUL 27 (7 PM)
OUR OWN PRIVATE BIN LADEN
WRITTEN & DIRECTED BY SAMIRA GOETSCHEL
METRO CINEMA, \$8

policy of fighting the "greater evil" of the Soviets was not only successful, but justified the Afghan morass that the CIA left behind for 12 years. He says to her, "I'm asking you to think" and even offers an analogy between Jewish ghetto resistance fighters and the mujahidin.

Our Own Private Bin Laden suggests that this kind of high-handed, self-satisfied, messianic, win-at-all-costs mentality has pervaded the political systems run by our wealthy elite for generations. The doc is strongest when trying to illuminate this ruling culture of righteousness, demonization and ends-justify-the-means.

Noam Chomsky makes this clear, cutting connections between empires and administrations' policies. He points out that the British treated the Middle East much the same (Lloyd George, referring to

Iraqis, Kurds and Afghanis, proclaimed in the 1930s, "We have to reserve the right to bomb niggers.") and that James Madison proclaimed long ago that the system needs only a façade of democracy, with the public as "spectators, not participants."

While Goetschel's narration is sometimes awkward, she deftly punches home her point that we all have our own versions of bin Laden, which only play into the kind of iconic mystifying that fuels Muslim extremism and sells papers, fear and TV ratings.

She fails, though, to explain the gradual formation of bin Laden's organization, al-Qaeda, in the wake of the Taliban's and their allies' victory over the USSR. Why did so many of the fighters who beat back the Russian forces feel they should bite the American hand that fed them? Why mention that bin Laden was kicked out of Sudan to Afghanistan in the '90s thanks to US pressure without explaining what he was doing there?

This 60-minute film should be about half-an-hour longer, if only to better connect the lines between the 1980s and Sept 11, 2001. ▀

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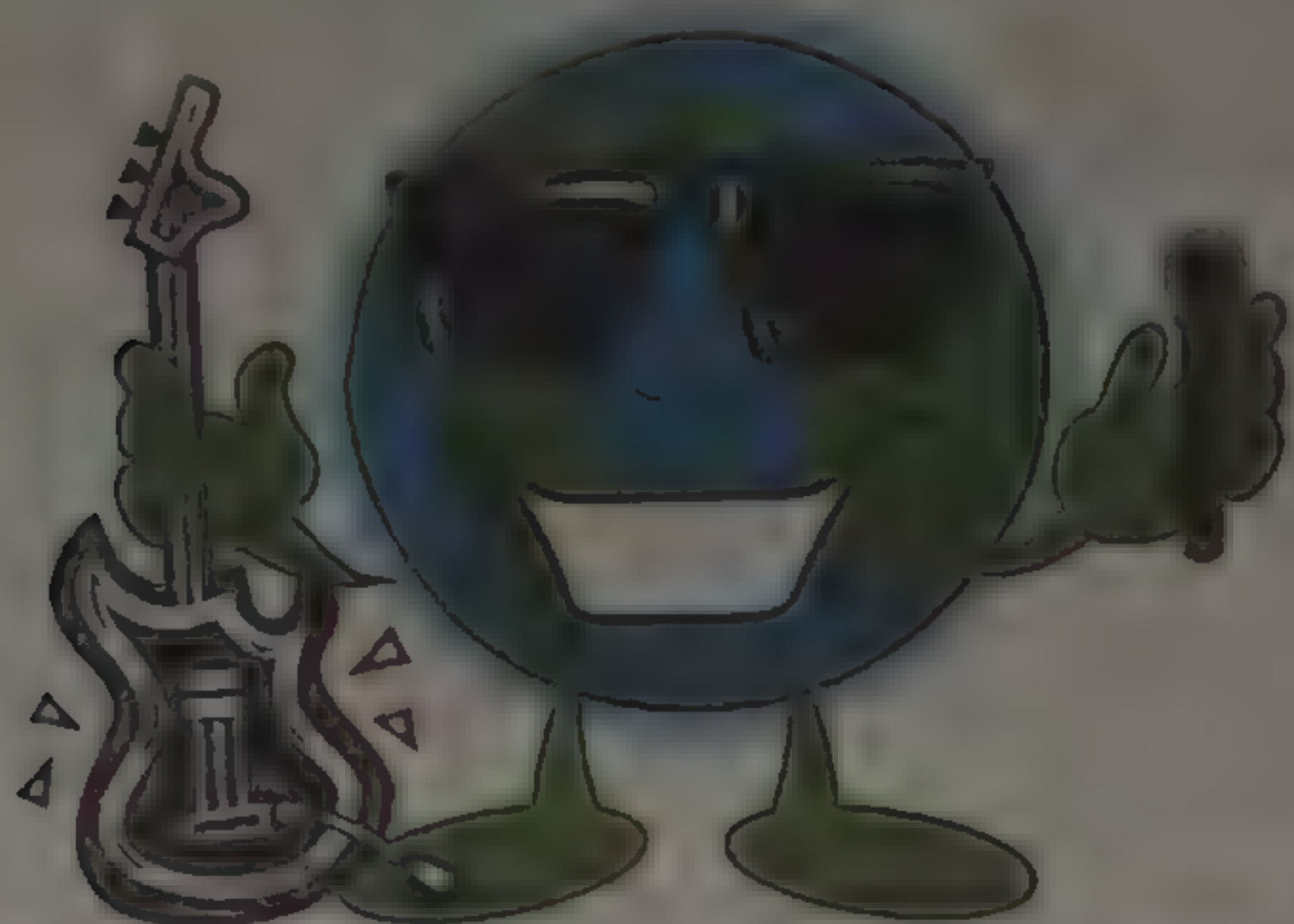
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LIPHT
Amidst an age of stereotypical and pre-cast music, LIPHT commands attention by delivering a new and unpredictable sound. This four member band out of Edmonton delivers rough and heavy rock, fully charged with contagious energy. Known for their stage presence, LIPHT has been winning support since they formed in late 2005. The sound is heavy, yet melodic, with a hint of anger to remind you that healthy hate still exists. LIPHT delivers lyrics about self-recognition in an age of idol worship with a stage show that brings its highly charged message...LIPHT is all about you.

Alexia Melnychuk

Alexia Melnychuk is a newcomer who is quickly gaining a reputation for her big voice and well-crafted songs. She has been performing for 8 years, playing an average of 36 shows a week. She has been featured on the radio for Gaye Delorme, Alfie Zappacosta, and Ben Sures, and in 2006, she earned Honourable Mentions from both the 2006 Canadian Songwriting Competition (Calgary Folk Music Festival & Snip & Snip Pub) for her song Blue, & The West Coast Songwriters Association for her song, Diamonds.

The February March

The February March has taken another big step forward with their new album City of Glass, a collection of 11 songs ranging from the gritty, Springsteen-esque Street Signs, to the organ-drenched epic Something Easy. The album is the product of six months of hard work holed up in an attic in the Vancouver suburbs where the band wrote 50 songs, only selecting the best for recording. With a penchant for brilliant vocal melodies and dense sonic tapestry, the February March's unerring pop sensibility draws comparisons to bands such as Snow Patrol, Bruce Springsteen, The Killers, and Coldplay.

Smoothride
Smoothride is a mix of the Red Hot Chili Peppers, Incubus, and Sublime. Imagine melodic singing accompanied by rock acoustic-electric guitar, groovy bass, and hard rock drumming. The band is a true mix of both music and personality. Smoothride creates music that is dynamic in both depth and breadth. Listen to Smoothride at www.smoothride.ca.

Krankcase
Krankcase is a true Canadian Hard Rock Band, whose members have been performing almost since their inception into the world of music. As a new project, Krankcase hit the studio early to release their demonstration CD; entitled Krankcase. The CD features new music from the Calgary based Hard Rock band featuring driving rhythm, accompanied by a melodic rap style vocal with strong melodies and harmony and a hook that keeps the listener around for more.

Sonic Orchid

Sleek and sexy, Sonic Orchid features strong, soulful female vocals and powerful guitar-driven melodic rock. The group's sound is influenced by the likes of Led Zeppelin, Journey, Lenny Kravitz and Metallica, all the while incorporating it's own modern twist. Sonic Orchid's versatility is limitless. An energetic, easy on the eyes, balls to the wall rock show is driven by an untamed power to exude a raw intensity fueled by passion.

Cold Driven

Cold Driven is a distinctive Rock band inspired by many different influences, expressing different emotions and painting vivid pictures with sound. Through great struggle comes great art. Cold Driven's debut album, Set In Stone established the group as a fresh new force, which reveals a multi-faced group that thrives on creative exploration and escape. They've worked hard to create something very special and different the first time around sonically and conceptually. Cold Driven is striving to do something different, make their own mark. Their combination of musical prowess, passionate vocals and crowd capturing intensity makes them an addiction to the

Jamie Calan & Redemption

Jamie Calan is a young Canadian whose voice and stage presence are taking him on a very interesting journey into the music business. In a very short time, this former tradesman has gone from "wow, you sound pretty good for a welder", to garnering attention from many senior music industry executives in both Canada and the United States.

Disaster Bloom
Disaster Bloom was formed out of the ashes of two former local Edmonton bands, Blackjack, and the Evicted. The original tunes that you are hearing are the spawn of 3 different genres of music: Rock, Alternative & Metal. Although Disaster Bloom is still heading in a new, fairly unexplored direction. There is something for almost everyone in this band, so take a listen

DeSousa Drive
DeSousa Drive was formed from the ashes of a band called TOMMY... Or was it? Strange story...someday we will tell it... With a new focus and a fantastic new singer/songwriter in Vic de Sousa we are ready to tear up stages and bring back the fun to live rock and roll. A savoury modern pop rock beverage. Put Matchbox 20, Bon Jovi, Poison, Mr. Bean and Red Hot Chili peppers in a blender and pulsate; end result is a Vic de Sousa music milkshake.

Watch for more Headliner Announcements at www.earthfest.ca or look in next week's Vue Weekly.

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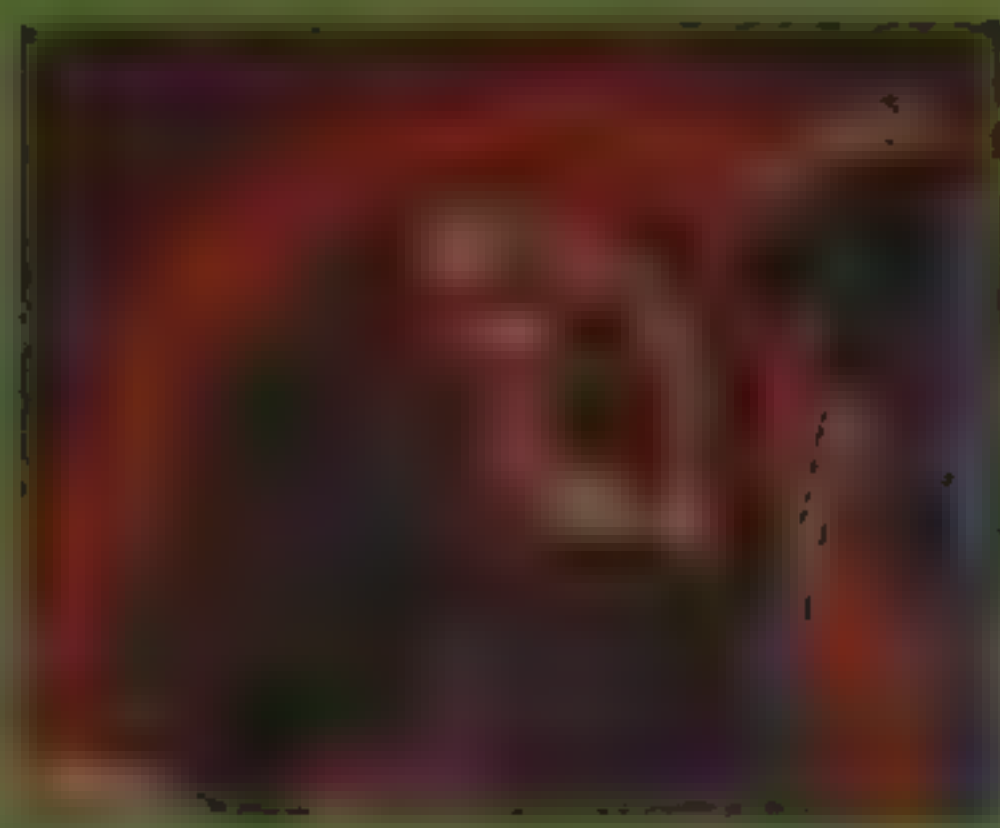
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HEADPINS

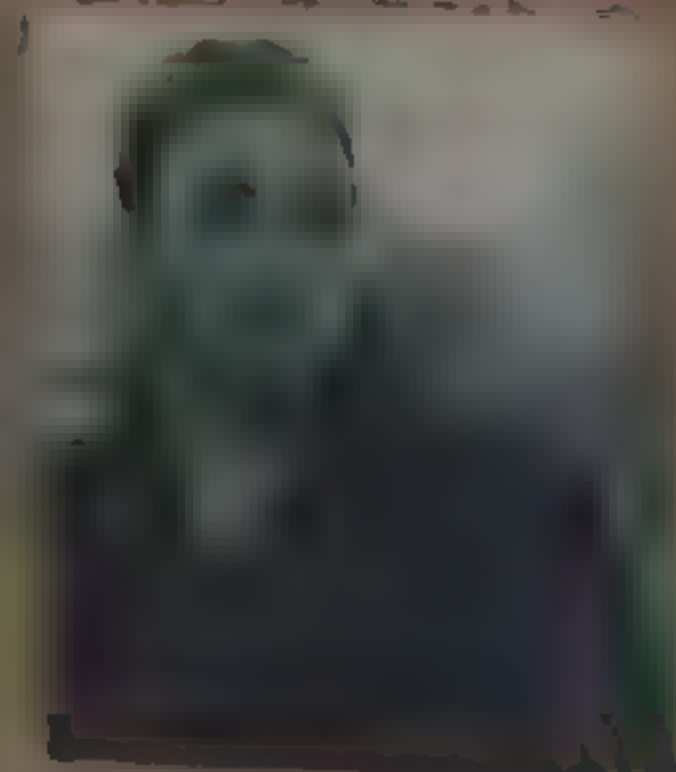


Originally formed by Brian MacLeod and Ab Bryant as a sort of 'side project' from Chilliwack, the group was rounded out by drummer Bernie Aubin and Darby Mills, one of the west coast's hottest new singers. Their impact was immediate even before they'd landed a record deal - the band's live magnetism was rivalled by few and they soon became one of the hottest commodities in Canadian rock, beginning with their first show in hometown Vancouver backing up Blackmore's Rainbow. After winning a local radio contest, the group released **TURN IT LOUD** on the independent Solid Gold Records in 1982. Co-produced by Bill Henderson, who Bryant and MacLeod played with in Chilliwack, the record allowed the Headpins to

hit the scene with an experienced master behind the controls. Charged with emotions, MacLeod's guitars rang predominant, almost a friendly battle with Mills' immediately signature voice. With Bryant and Aubin serving a tight powerful backbeat, the lead-off title-track grabbed you by the balls and refused to let go, and would soon find its place in rock history as one of rock's greatest anthems of all time.

With the re-release of their classic 1982 debut **TURN IT LOUD** in late 2000 and **LINE OF FIRE** in 2002, the fortune for The Headpins looks bright once again. In 2001 the band was thrilled to announce the addition of Tony Dellacrose as their new guitarist. Originally from Ontario but now living on the West Coast, he's toured with Jerry Doucette and Lee Aaron and gained a reputation cross-country as one of Canada's brightest young stars. His slick, aggressive style is a perfect fit for the 'Pins sheer on-stage energy and is one of the driving forces of today's resurgence in classic Canadian rock! Along with Alfie Galpin, they form one of the scene's deadliest one-two punch on guitar. The band is still packing the houses and kicking ass like no others. A greatest hits package was finally released to the delight of classic rock fans in 2002. The only compilation currently available to span all 3 records, **THE COMPLETE GREATEST HITS** is a multi-media event - 14 killer tracks that helped shape Canadian rock, as well as the videos for "Just One More Time" and "Don't It Make Ya Feel". The Headpins are the head instructors in Kick Ass Rock 101 - and school is in session. Make sure you catch them when they turn it loud near you!

JOHNNY REID



Songs etched in truth and sung with soul. That is the musical mandate of Johnny Reid. The Scottish-born, Canadian-educated and now Nashville based

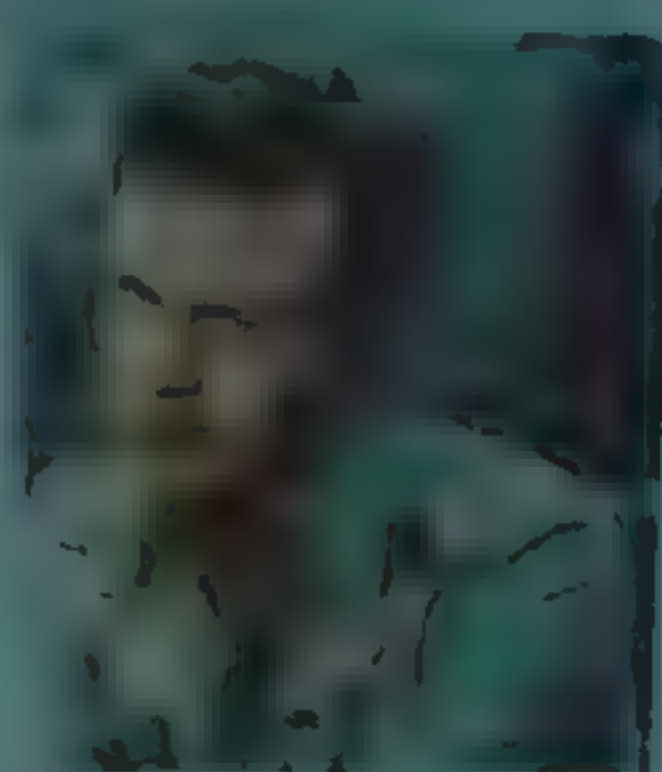
Reid's music has been a staple of the highly acclaimed Open Road/Universal Canada recording. Released in March 2005, the album has already generated three Canadian chart hits with "You Still Own Me," "Baby, I'm Not a Fool," and "I'm Not a Fool." Reid's music is a blend of soulful storytelling and hard-hitting rock. His songs are a testament to his ability as a songwriter and performer. Reid's music is a testament to his ability as a songwriter and performer. Reid's music is a testament to his ability as a songwriter and performer.

With his powerful voice and soulful sound, Reid has become a favorite of the Canadian audience. He has received standing ovations to sold out arenas on the Brad Paisley and Terri Clark Ontario dates and is a hit at the big summer country festivals. Don't expect this natural and charming performer to show signs of stage fright, though. Johnny Reid is indeed on a roll, and he's not taking it for granted.

The Canadian audience has greeted Johnny with open arms and ears. He received standing ovations to sold out arenas on the Brad Paisley and Terri Clark Ontario dates and is a hit at the big summer country festivals. Don't expect this natural and charming performer to show signs of stage fright, though. Johnny Reid is indeed on a roll, and he's not taking it for granted.

"The prize for me is feeding my babies, my two wee boys. As long as I can do that by writing and singing my songs, I don't have much to complain about!"

CHRIS CUMMINGS



Born and raised in Norton, New Brunswick, Chris Cummings had been thinking of a musical career since he

began singing Merle Haggard songs for amazed audiences at age five. At 17 he was the youngest-ever artist signed to Warner Brothers Nashville. After his auspicious introduction on New Country 3 early in 1996, Chris made his solo album debut with "Somewhere Inside".

Canada first took notice of their native son in the fall of 1995 when the first single and video "I Waited" was released. It immediately established Chris, landing in the Top 5 on the radio and video charts. As his first album on the Warner Brothers label entitled "Somewhere Inside" was released in stores, Chris earned his first #1 radio and video hit with his next single and video "Sure Enough", and from there the

hits just kept on coming, including "Somewhere Inside" (Top 5 Radio and #1 on CMT), "Almost Always" (Top 5 Radio) and his second #1 hit "The Kind Of Heart That Breaks". Chris has followed these four songs with 5 more top ten singles.

Chris co-wrote most of the songs on his albums including all of his hits. He has also been given the opportunity to write with Nashville's finest including Mac McAnally, Gary Burr and Don Schlitz with whom he wrote the Grammy nominated song "Twentieth Century" recorded and released by Alabama. He has also had songs recorded by Ricochet and Daryle Singletary. All together Chris has written songs for more than 1,500,000 albums sold.

JORDAN COOK



Before he even knew how to tie his shoes, Jordan Cook picked up a guitar and played it for

one to be shy, Cook was headlining his own tours by the age of 11. Just think, while you were still working on that shoe-tying thing, he was out building his own fan base with countless live performances.

At 13, Cook was the youngest to be profiled in MacLean's Magazine "100 Canadians to Watch" issue, and at only 15, his incredible musicianship and compelling live show brought him to the world famous Montreux Festival where he played with musical legends BB King, Edgar Winter and Van Morrison. What was supposed to be a two-day stay turned into a week long headlining event resulting in Jordan being declared "The Revelation of the Festival".

Cook was signed to Epic Records at 18 and soon after formed The New Alone. The band drew their inspiration from classic power trios such as Cream and The Jimi Hendrix Experience and created a sound that was branded as "Punk Blues". During their brief career the band gained considerable reputation opening for Robert Randolph and The Tragically Hip. Changes at Epic and within the band created challenges that would drive the members to part ways.

Cook's talent belies his age and at 22, he's already a rock veteran with a trademark sound that's unmistakable. Any hints of youthful timidity are gone in favor of a full-on, hard-driving, sound that makes audiences sit up and take notice.

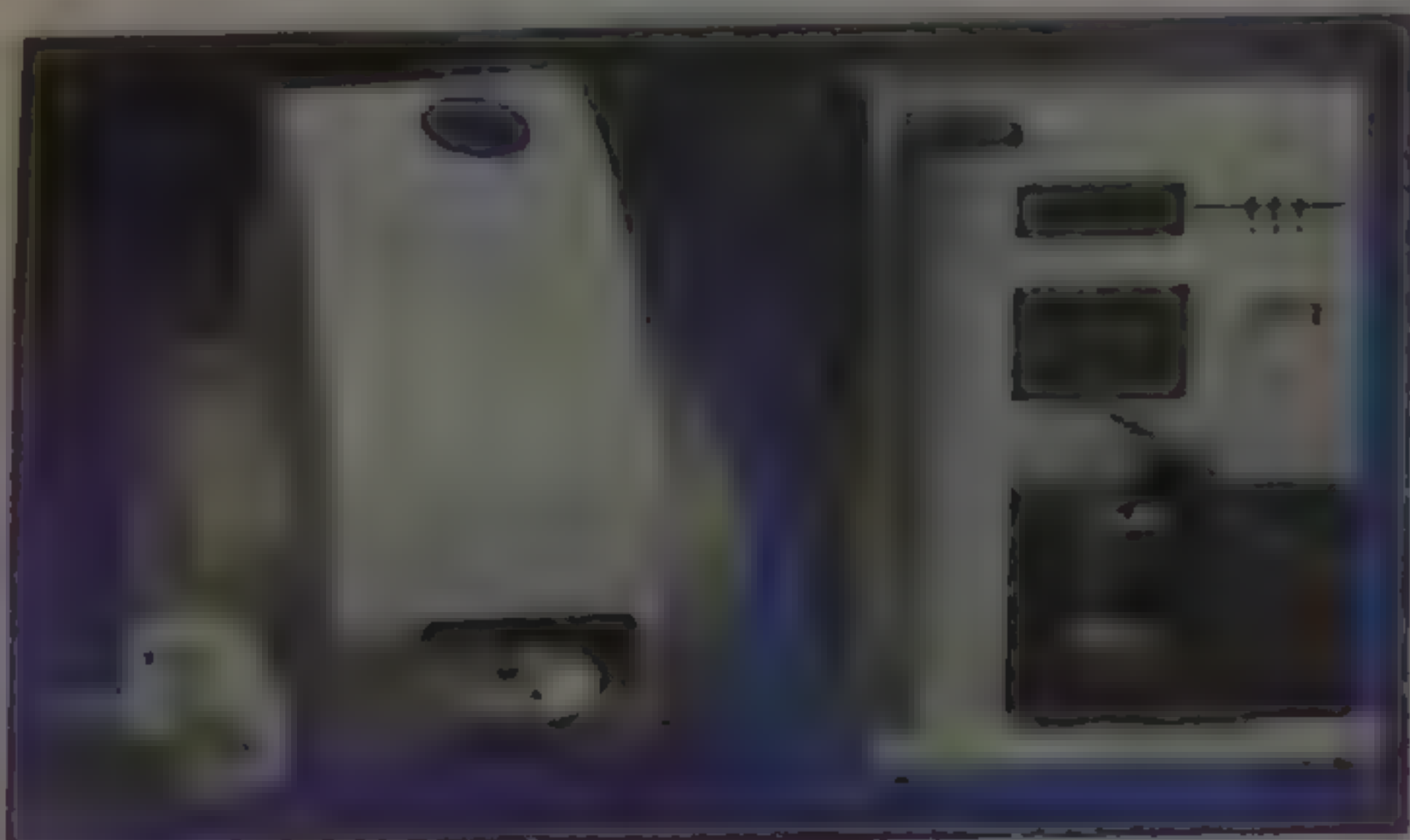
His career has been long and inspired, but his life as a musician has just begun. He writes, records and performs with habitual practice and has developed a large selection of strong material including the single

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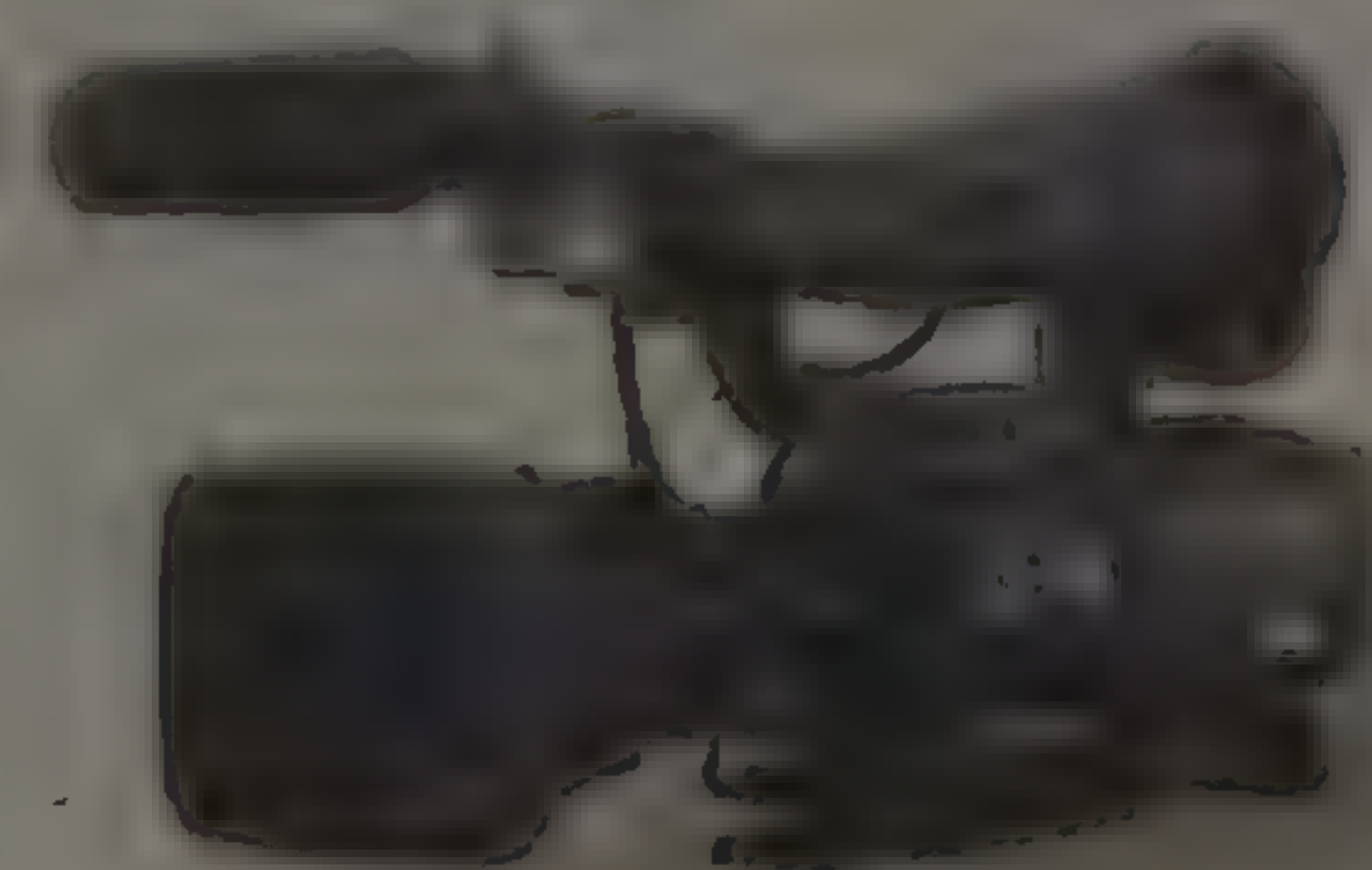
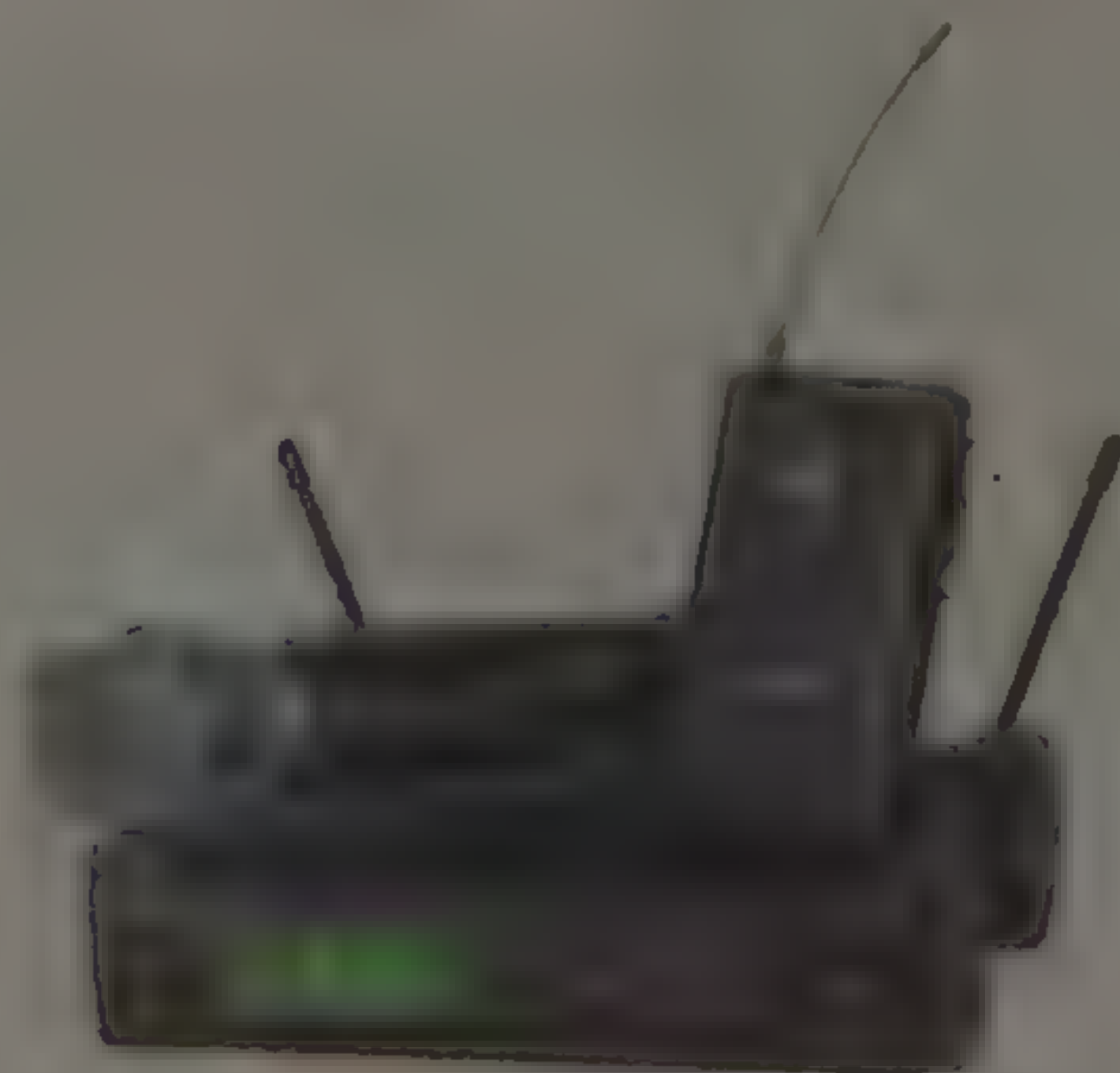


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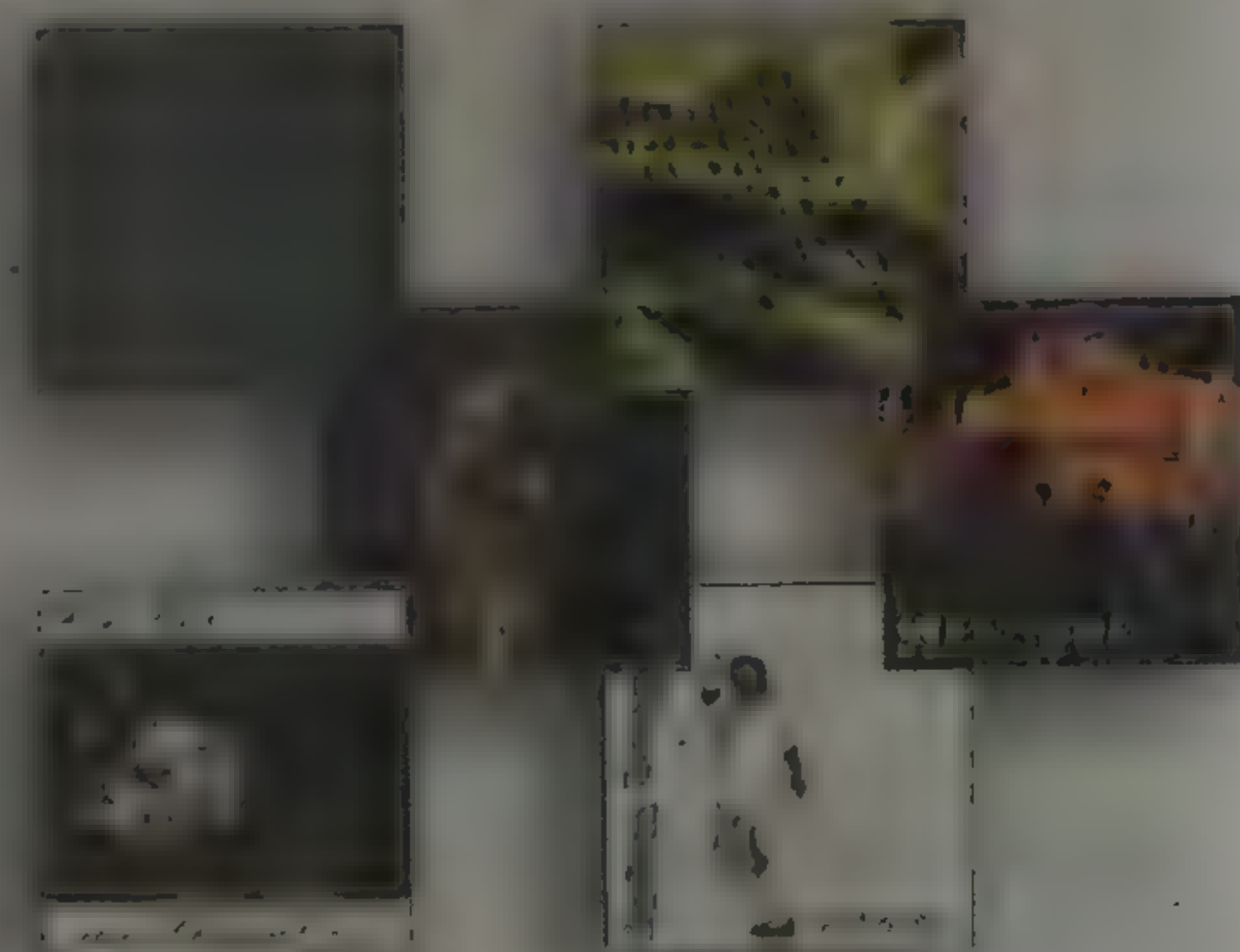


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ARTISTS

POP • ROCK

52 TEENAGERS

Punk/Ska
If you like moshing and having a fun old time you will like 52, we've been compared to SNFU and NOFX. 52 Teenagers has just released their first album *Fun With Midgets* and are up and coming on the punk scene in Edmonton. Contact: Ian Sharek 919.5039, Casey Mills 221 0419, Justin Mclean 721.2020 or email ian at iansharek@hotmail.com

AA SOUND SYSTEM

Electro-Roots Pop Rockers, AA Sound System, are an Edmonton three-piece masquerading as so much more, playing crisp and intricate guitar lines that are supplemented by phased-out electronics and subtle samples, bringing a contemporary edge to a vintage sound. Contact: Ayla Brook, 439.1953, www.aasoundsystem.com

A LITTLE BITTER

Rock
One of the heaviest cover bands in Edmonton, A Little Bitter are all accomplished veterans of the Edmonton scene and are already breaking the mold with cutting hard-edged rock and a song list that sets them apart from everyone. Contact: Rod, 886.5202, info@alittlebitter.net, www.alittlebitter.net, www.myspace.com/alittlebitterband

THE AZMATICs

Rock
Anchored in the roots of rock 'n' roll with a post-rock edge, The Azmatics have a sound and set list that is just waiting to be heard. Lead singer and guitarist Landon Cummings, bass player Chris Arnold and drummer Brent Hardy have years of experience, both individually and with other projects, and are eager to find their own audience. With a strong set list of original material, the band thrives on live gigs, and has opened for such well-known acts as Wide Mouth Mason, David Wilcox, Default and Sum 41. Contact: 989.0434, c_Arnold@shaw.ca

BABE LLOYD & WHEEL OF MEAT

Rock
Funk-punk alterna-rock with acoustic guitar, electric bass guitar, drums and sometimes theremin. Often socio-politically satirical. Contact: lloyd@ualberta.ca, www.babyloyd.com

BADSEED

Modern Rock
Badseed is an Edmonton based four-piece rock band that delivers a diverse variety of cover material from classic to modern rock. The band is constantly changing its format to deliver the best possible product to the Edmonton scene, while keeping the old school spirit close at hand. Badseed is currently available for club, corporate or special events. References, promotional kit and a demo disc are available upon request. Contact: Rick, 718.9983, rick@badseed.ca, www.badseed.ca.

BIDWHISK

Dirty Rock 'n' Roll
We are ready to inject you with a lethal dose of raw and dirty rock 'n' roll. We hit the stage with a tonne of energy to leave you stunned and ready to cop another hit of BIDWHISK. Contact: Mr Goodtimes 913.3326, the Ripper 984.8056, Tommy Sleaze 914 2083, bid-whiskrockers@hotmail.com, www.thesoundradio.com/artist/bidwhisk, www.myspace.com/bidwhiskrockers

THE BLAME-ITS

Soda Pop Punk
Established in 1997, the Blame-Its are a three-piece punk band that were IV'd with Red Bull at birth. Playing bouncy high-energy punk tunes, this trio of dudes is all about the fun factor. When it comes down to it, the Blame-its don't call the shots, they drink them! Contact: Chrispy Jerkun, 428.0810, blame_its@hotmail.com, www.theblameits.com

BROKEN NOSE

Rock/metal
Hard like rock, heavy like metal. This is how Broken Nose describes their in-fer-face-like-a-car-chase sound. An originally heavy sound; equidistant poles rebellious and irreverent yet anthemic and hook-driven. Contact: 433 6669, booking@brokennose.net, www.brokennose.net

BROTHER VOODOO

Punk rock
Brother Voodoo is Jeremy on git-r, Steve bass, Dylan on drums and Mattie on vox. We started two years ago have played dozens and dozens and dozens of shows, in a wide range of venues. Our music, a swirling loud distorted mess of energy and aggression, is best heard live and witnessed. Imagine if you will, the hook and list inability of AKL or FYP or early NOFX, mixed with the speed and aggression of Minor Threat, The Virus, Black Flag and JFA. Played at top speed, sing-a-longs, high energy and never giving up have made Brother Voodoo Edmonton's underdog, and often the band you love to hate. Contact: Mattie, 458 0584, drug_free_youth@hotmail.com

BURNO

Rock
Jason and Darren have been sharing underwear for two years now, with only minor rash-ing. Extensive history in debauchery has resulted in an exciting twist of Dennis-Leary-meets-Godzilla style of music. Guitar-driven riffs with the sound of the tunderin' Jesus bass-man typically leave their audience spiraling into a dehydrated head-cramp of mythical proportions the next day. Contact: gwlts@shaw.ca, www.thesoundradio.com/artist/burnd

BUTANE

Political grind/hardcore punk
Butane is a politically driven project, focusing lyrically on a venomous critique of ideologies, governing bodies/organizations, and domestic/foreign events. Musically, Butane draws from the diverse musical influences of all of its members to create an intelligent, dynamic approach to extreme music. It is very rhythm oriented, drums at the fore, the guitars stepping up to form the backbone, and crazy back and forth vocals interspersed throughout. Contact: J. bloodcumbob@hotmail.com

JAY CAIRNS

Rock/pop/funk/jazz/R&B/hip hop
In-demand bassist—studio and live—plays with bebop cortex, leads The Superband, was studio administrator for Sound Extractor Studios, also runs Kid Kosher Promotions. Contact: Kirby, Ramparts Entertainment,

426.5961, Kirby.ramparts@shaw.ca, www.kirbyatramparts.com

CASSIN

Emo rock
Powerful melodies, passionate vocals and an outstanding live show make these relative newcomers to the Edmonton scene an act not to be missed. Contact: Sean, 424.0875, seanwelling@telus-planet.net, www.cat.sidyrock.com

CHAIN OF FOOLS

Chain of Fools is Edmonton's finest nine-piece R&B band. With a brass section, harmony section and a four-piece rhythm section, Chain of Fools has all the vocal power and percussion that will surely keep a dance floor busy! Our repertoire consists of Motown, soul, rhythm & blues and classic rock. Most shows come with an interactive DJ to play between the sets and to play all the requests from the crowd. Contact: Danny Coady, 909.5160,

CHOKE

Rock/punk
Nü-skool hardcore from the Canadian prairies.



Contact: 426 2502, www.chokeonline.com, www.smallmanrecords.com

COLDSPOT

Rock
Contact: Danny Floyd Cole, 453 1150

CARSON COLE

Rock
Carson Cole was born and bred in rural, Alberta. Starting at age 15, he cut his first album, and hasn't stopped writing and recording since. The result of this has made his a household name and cultural icon in Western Canada. His touring regimen is unparalleled, having scoured the country for shows, and trekked across the same no less than 20 times. Carson has released 10 albums on his own and produced and written for literally hundreds more bands and projects. Now at age 40, Carson's sound has taken on more of the road he is so accustomed to, more of the country to which he loves, and the province in which he resides. Alberta. Contact: CarsonCole.ca

COLUMBUS

Rock/pop
Led by the talented Chris Webster—a great songwriter and vocalist, and a not bad ass-shaker, as well. Contact: modform@shaw.ca

COMMONPLACE

Music your sister hates
Mid '90s basement sound revival. Three Edmonton musicians from three different mothers, with the same idea. Not punk. Not rock. Not grunge. Not country. An eclectic, aggressive, collaboration. You decide ... and who knows, maybe your sister will even like it. Contact: Jay L., 265 3150 or 432 3150, zayna.city@hotmail.com

CROIX-NOIR

Metal / Industrial
Heavier music and sounds beyond the usual "light alloy" poseurs. Amazing imagery, crushing mind-provoking lyrics and instrumentations that blow away conceptions of what most rock instruments should sound like. Croix-Noir, a studio-only project, already has UK and Euro distribution. Contact: TonMeister K, lptech@shaw.ca

deadcityserpents@hotmail.com

DRASTICS

Party Music
The current version of the Drastics is organized as a versatile party band, performing a diversified song list of six decades of top hits, from the oldies of the '50s and '60s all the way to present day hits covering rock 'n' roll, country, R&B, blues, rockabilly, funk, soul, disco, rock and disco. Contact: 975 9977

DRIVE BY PUNCH

Rock/punk
Three guitars, pop punk rock—what more can you say? Contact: Sean, 986.3494

DUDLEY DAWSON

Punk
Dudley Dawson is a high-energy punk rock band. They have been together for 11 years and have released an independent four-song EP. They are always available for hire and a good party. Members include Chris McDune (vocals/guitar), Steve Merko (bass), Chris Monita (guitar) and Doug Thibault (drums). So get a hold of us, let's rock out and tear the stage a new asshole! Contact: dudleydawson@caneomail.com, www.dudleydawson.ca

FAMOUS BEE FEEDERS

Hard rock/funk/reggae/blues
Hailing from the city of Edmonton, this band harkens back to the days of the '60s and '70s when rock groups were as much about the bombastic and the wild as they were about the believed. The Bee Feeders have a unique appeal and inspires audiences to sing along. Their wild stage antics and high-energy, flowing grooves ignite the dancefloor and leave people screaming for "just one more." Contact: Orville, 435 9517, www.jivefromthehive.com

FIRST AID KIT

Genresurf
First Aid Kit is a unique quartet whose music is very difficult to classify, as it surfs from genres to genres, from funk to jazz, from hard rock to cal, depressed and high at the same time. They have released their second album, *Warship*. Contact: 438 4444, www.firstaidkit.ca

THE FISTHITS

Punk rock
Formed in 2004, high-energy punk rock band The Fisthits was co-founded by Dan McDonnell (Bass, vox), Ian Davis (guitar), Steve Harris (guitar, vox), Dallas Meek (drums). Contact: thefisthits@hotmail.com

FRACTAL PATTERN

Instrumental post punk
Fractal Pattern began as a bass-and-drums two-piece out of Whitehorse, Yukon. Gradually the band adopted guitar, and a French horn player. They now play complex yet catchy instrumental music. They draw on a number of other artists and groups for inspiration. Live shows are loud and energetic. Contact: 436 0123, jordano@letterboxes.org

FROM THE GROUND UP (FTGU)

Modern Metal
Cutting guitar slicing through waves of rumbling bass, punctuated by driving beats and soaring, passion-filled story-telling. This is a band you'll be talking about long after seeing them, folks! Contact: mindevice@canada.com,

DEAD CITY SERPENTS

ARTISTS

CONTINUED FROM PREVIOUS PAGE

www.myspace.com/ftgurocks

FROSTED TIPZ

Dance metal

Throwing down dual guitar/synth harmonies, trashy dance beats, righteous metal riffage and stupidly catchy melodies, the Frosted Tipz are quickly becoming local favourites known for their high-energy live show and hot stage-faces. Featuring the nail-bitingly saucy Roz Christian on lead vocals and synthesizer, chest-throbbingly throbby Alan Hildebrandt on bass, master testicle-stretcher Darren Chewka on drums and some dirtbag on guitar, the Tipz will touch you in your special area and leave you wanting to be flipped over for seconds. Contact: frostedtipz@hotmail.com

FUSEBOX

Rock

Fusebox is an original guitar rock band in the stylings of KISS, Judas Priest and Mötley Crüe. It's no nonsense rock 'n' roll not meant for the faint of heart, but for the shade of hard! Check 'em out! Contact: Chris, 439.0174, ceb1@telus.net

THE HEXATOMS

Rock

The Hexatoms are a highly versatile all-girl band that play all their own instruments and write original music and melodies. This powerful six-member band consists of two fantastic drummers, two fabulous guitarists and two classically trained vocalists. Contact: Skye, thehexatoms@gmail.com

HEY PRETTY

Rock

DBR is proud to announce the development deal with what surely will become Canada's sickest all girl metal band. The sound? We'd call it trance metal, closest to Tool, it's melod-

ic, hypnotic and plenty cool, and these young girls rock it. The all-girl, all under 18-years-old crew are writing and practicing their debut CD to be recorded at Mac Alley Studios in October. Dead Bunny will support them with a tour and video.

Contact: Dixon Christie, 914.8747, www.HeyPretty.ca, www.MySpace.com/prettyheyhey

HOFFMAN & BROWN

Party Music

Live Music is always the best! Versatile musicians featuring live drums and keyboards and vocals ... music from the '50s to '90s ... hundreds of tunes. Reasonable prices ... Guaranteed to make your party a success. Live demo tape upon request ... Looking forward to making your party a great time! Contact: 414.1414

THE HOMEWREKERS

All-girl punk rock!

Contact: 907.1405, homewreckers@gmail.com, www.homewreckers.com

INDIAN POLICE

Rock

The Indian Police are a high-octane thrash-and-roll trio. Available for all of your metal, rock, punk, psychedelic, thrash and doom needs. Let's kill everybody we know! The new album, entitled Crunchlifter, hits the streets Summer 2006

Contact: Chance, 423.4057, www.geocities.com/indianpolice.ca

INTENSIVES

Punk rock

We're a punk band based in Edmonton, formed in 2004, and we've been playing snotty-as-hell punk rock since 2005. We have our own unique style and sound. We look like a bunch of punks coming right out of a comic book. We have a demo out so far and having plans for future tours and perhaps a record label. We just

wanna party, riot and have fun. Contact: Trish, 868.6309, intensives_drunks@hotmail.com, www.myspace.com/intensives.



JFR PROJECT

Rock

Contact: JF, 428.6936, www.jfrproject.com

THE JAMES T KIRKS

Surf punk

The James T Kirks have returned to rock you with their fiery brand of instro-mental madness and original lineup. Contact: thejamestkirks@hotmail.com

JOEY AND THE INSTAPUNKS

Pop punk

Contact: Joey, 454.9054,

instapunks@hotmail.com

KNEE JERKS

Wobbly pop

Strong lines, barbed hooks, short poles. Contact: Jay, 432.6627, kneejerks@hotmail.com

MIKE KENNEDY

Blues Rock

Electric blues and country guitar and working on some honky-tonk E6 steel. I also sing a bit of lead vocals and like to arrange backup vocals. With my friend Dan Richard playing bass, I've had some good jams at Rosie's (124 St.), Blues On Whyte and the Drake. We hope to do some more good things during the next year. Contact: 780.717.7160, mik44blu@hotmail.com

KING RING NANCY

Rock/metal

King Ring Nancy is a full-on curb stomp; it's a musical boot-fuck to the head. According to seminal offerings from the Bear's godfather of classic rock in Alberta, Park Warden, "The production and arrangements on their debut CD brings to mind early Metallica and Godsmack." The seasoned veterans are commonly known as one of Edmonton's best heavy rock bands. They have a great buzz on MySpace.com/kingringnancy and commonly rate in the top 5 on TheSoundRadio.com. They gig relentlessly around town, where shamelessly and are all about drinking with the fans, making friends and strengthening their foundation in the modern metal genre. Soon they will smoke out the rest of Canada and beyond. Contact: Dixon Christie, 914.8747, www.KingRingNancy.ca

THE LAST DEAL

Rock/Punk

No great believers in irony. Contact: James, 429.6143, www.roastrecords.com

LEFTNUTT

Punk

Two years ago, Edmonton's potty mouthed Leftnutt were all but amateurs, self-admittedly terrible players, and touted by themselves as "the worst shitty ass-fucking band in this history of shitty ass bands." They would play for free for whoever would allow them on their stage. The following year, after a bit of polish, they upgraded themselves to "Edmonton's Worst Fucking Band" but they were still getting paid in beer, usually Pilsner, and sometimes, if they did really well, they'd split for a bottle of Jack Daniels. Leftnutt were discovered playing for beer at a CD release party for a local band, the Ghetto Blasters, and Dixon Christie's Dead Bunny Records vowed on the spot to sign this unabashed, unashamed and uncompromising group of adolescent potty mouths. The band was to then finish its 12-song, punk-as-hell and 30 minute CD, which is being pressed at this time of writing. Contact: Dixon Christie, 914.8747, www.Leftnutt.ca, www.MySpace.com/leftnutt

LIAM HARVEY OSWALD AND THE DEPRESSION

Folk/punk

Liam Harvey Oswald has been playing in local punk/rock bands for the past 12 years. This is the first attempt at writing and performing solo material, with a backing band. The Depression currently has Nadir Belahmer on violin, Matt Spearin on lead guitar and Liam on vocals and rhythm guitar. Disturbing, angry, acoustic folk/pop music for the bitter hearted. After all, suicide is painless. Contact: Liam, 945.3260, www.myspace.com/liamharveyoswald

LIVING ILLUSION

Hard rock

Our website has everything! Photos, music clips, biographies, a history of the band, and even merchandise.

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Contact: Shane Lamotte, 904.ROCK,
shane@livingillusion.com,
www.livingillusion.com

LOVE JUNK

Classic rock
A kick ass, rock 'n' roll cover band
Contact: Kevin, 235.2286,
contact@lovejunk.com, www.lovejunk.com

MIKE LUCE AND HIS SHAGGY CORDS

Non mainstream pop rock
Our goal is to provide Edmonton and the Prairie
Provinces with music that is loud enough and
interesting enough to engage listeners in a
physical and emotional way.
Contact: Mike, 438.1013,
info@qualberta.ca,
www.rossetteguitar.com

MAD BOMBER SOCIETY

Ska
Mad Bomber Society is now eight years old—
like a tasty cheap whiskey. Playing their rowdy
brand of old-school ska and punk for those in
drinkin', carousin' 'n' partyin' moods, Mad
Bomber Society is a thundering powerhouse of
live music energy who has earned their reputa-
tion from coast to coast to coast!
Contact: Rich Bomber, 429.1476, rich@mad-
bomersociety.com

THE MANGE

Punk rock
Description: Good question. Next.
Contact: Ty Stang, 405.8978,
themange@shaw.ca,
www.themange.com

MARK KRISTIAN PROJECT

Rock
Before embarking on a solo career, Mark Krist-
ian was the vocalist, guitarist and principal
songwriter in Crushing Jane. With Kristin on as
a singer and songwriting partner, the Mark
Kristian Project is working on new studio mate-
rial for an upcoming album. While enlisting the
producing talents of Merlyn, Magick and
Princey P, MKP poises to make their mark on
the local scene by releasing not only an album
of original material, but a disc of covers as
well. Songs from Death Cab for Cutie, the
Decemberists, the Postal Service and Jimmy
Eat World are among those to be featured for
release
Contact: 378.0014,
markkristian@shaw.ca,
www.markkristianproject.com

MINE ALL MINE

Progressive pop/rock
With members spanning the continent from
Vancouver to Michigan, Edmonton-based Mine
All Mine's eclectic blend of catchy melodies
and clever twists is as varied as their origins.
Formed in early 2004, Mine all Mine has con-
stantly been honing their craft, playing live and
working on their debut album due fall 2006.
Comprised of Evan (guitar and vocals), Paul
(keys), Zach (bass) and Grant (drums), the MaM
original style brings to mind '80s and '90s gui-
tar rock and progressive embellishments with
their sights focused firmly on the hook.
Contact: Paul, 662.2941,
paul@mineallmine.ca,
www.mineallmine.ca

MURDER CITY SPARROWS

Rock
Murder City Sparrows brings a real rock sound
with none of that fancy overdub crap. I mean,
really, who has eight guitar players anyway?!
From stories of killers in Omaha to the lives of
Elvis and Priscilla, this "Texas Punk" band is
raw and loud as hell.
Contact: Jay Sparrow,
jay@murdercitysparrows.com, Christine Roger-
son, info@murdercitysparrows.com, www.mur-
dercitysparrows.com or
www.myspace.com/murdercitysparrows

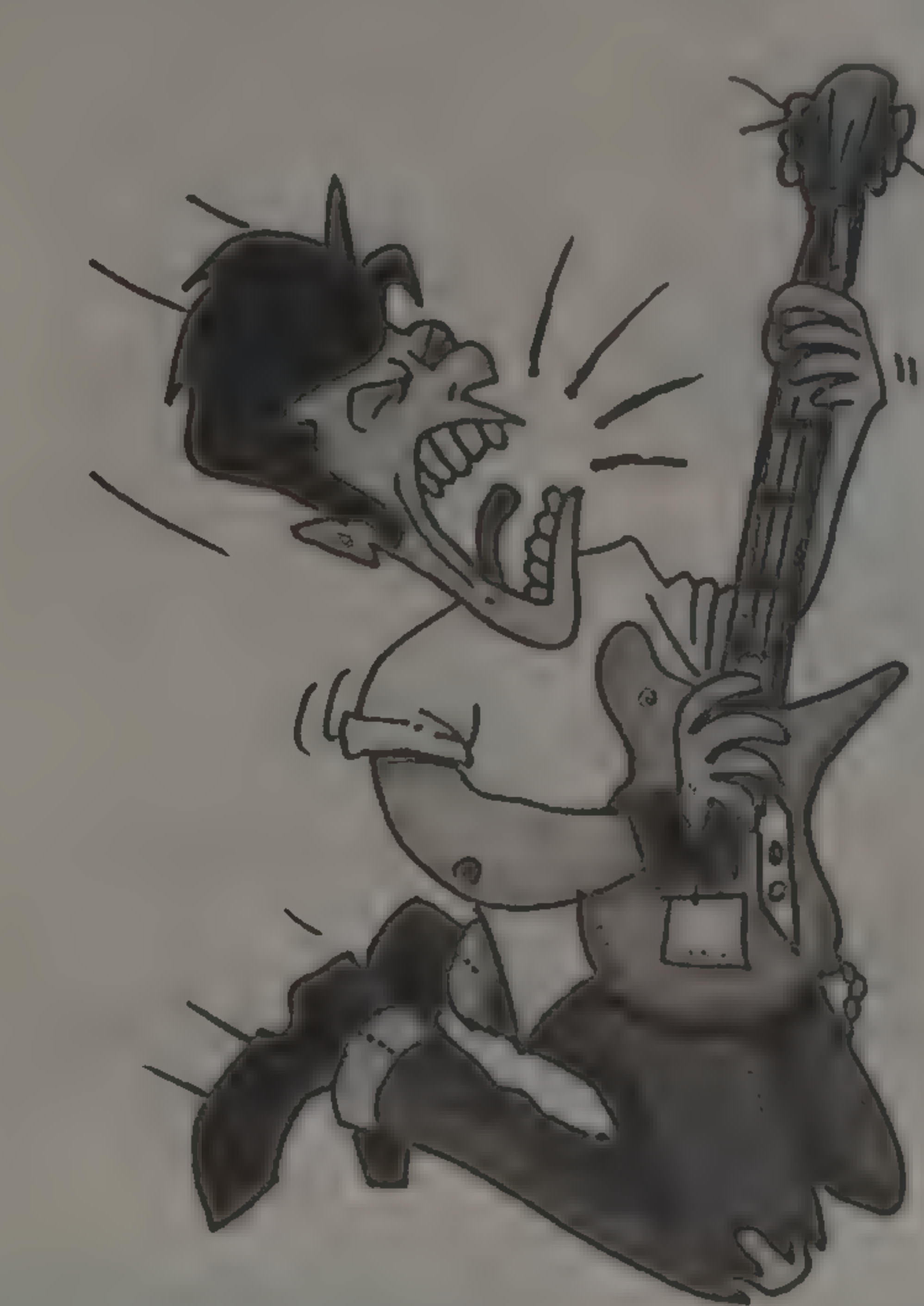
MY SISTER OCEAN

Rock
My Sister Ocean is a two-piece rock band.
Holden Daniels fronts the band on vocals and
bass, while Eugenio Pacileo does the drum

duties. The band has an intense live show and
doesn't pull any punches in the delivery of their
raw sound combined with honest, insightful
lyrics. The perfect combination of melody and
rhythm, electric guitar never gets in the way.
Songs and photos available at www.mysistero-
cean.com
Contact: Holden, 460.2757.

THE NOMADS

'50s & '60s R&B/rock 'n' roll
Eight-piece band, four horns, rhythm section—
everyone sings!
Contact: Mitchell Entertainment, 488.4715.



www.thenomads.ca,
damonproductionsLtd@shaw.ca

O FOUR WHAT

Rock
The trio from rural Alberta is setting out to be
heard in the Edmonton music scene with their
powerful raw music.
Contact: Nathan at 907.1663,
ofourwhat@hotmail.com

OUR MERCURY

Rock/punk
Evolved emo-core.
Contact: Ben, 438.9086,
www.smallmanrecords.com

OZONE BABY

Alternative rock
Ozone Baby forms from chaos. It's all about
energy and sharing that energy. Ozone Baby's
sound is hard to describe but easy to get inside
your head.
Contact: Randy Sheehan, 405.8763,
1.866.846.6420,
randy@investorsmusic.com,
www.ozonebaby.com

PAINTING DAISIES

Rock
Painting Daisies live to play. They tour as often
as possible, tearing up the highways in Muffy
the Highway Slayer, their ever faithful tour van.
They have played their way across Canada
numerous times, conquered 42 states in the
United States and completed two European
tours, which covered the countries of Iceland,
Holland, Belgium and Germany. The founding
duo's folk and gospel roots still resonate
through their careful attention to lyrics, yet
their sound has evolved from the early days,
having grown in power and confidence. Today
the band's delivery is pure rock.

Contact: David Banks, 780.90.SOUND,
www.paintingdaisies.com

PIND

Pop Punk
Formed in 2000, Pind plays rockin' pop punk
songs, dished out in a very tight, consistent
Ramones-esque manner, making Pind a solid,
attention-grabbing three-piece with catchy
songs for your enjoyment.
Contact: Jacob, 435.3136,
pind_punk@hotmail.com,
www.myspace.com/pind,
www.purevolume.com/pind

Ricky and his 'pals'll do next, until it's too late
and you're left praying for God to turn back the
clock. Unrelenting, in your face, real. Check out
their debut album, It's High Time We Ticked
Some Chins, in stores now. Available for all
sorts of social engagements. Minimum five-
hour stage time required
Contact: Ricky, 722.8834, thereasoninever-
calledisthatimgay@hotmail.com

ROCKETONE

Rockabilly/psychobilly
Well if ya like to jive and wail and yer a fan of
the STRAY CATS then this is yer last warning
...ROCKETONE is not sock hop rock! LOUD!
FAST and HUNGRY! this band is the best this
city has to offer fans of old cars and Pilsner
beer! BRING YER WOMEN!
Contact: Paul Balanchuk, 908.7267,
pbdeluxe@hotmail.com

SCREWTAPE LEWIS

User-friendly art rock
Screwtape Lewis combines elements of '80s
pop, lounge music and punk bravado with a
conceptual art presentation to make user-
friendly art rock. If Quentin Tarantino were a
rock band, he might sound like this
Contact: www.screwtapelewis.com

SEPTIMUS

Female Fronted Heavy Metal
Contact: Pamela Cunningham, 451.4518,
septimus_can@hotmail.com,
www.septimus.ca

SHATTERED CORE

Alt-rock
Shattered Core is a fresh, female fronted alter-
native rock band. They have recently recorded
a professional EP with legendary producer Nick
Blagona (Rush, The Tea Party, The Police)
Contact: 232.4328

SIN

Rock/pop
SiN have established themselves on the
Edmonton music scene having played regular
rotation at clubs around town. They dish out
great music that is high in energy and guaran-
teed to get your night rocking. Check their
website for upcoming shows
Contact: 975-588, www.sinband.com

SIXGUN

Metal
Sixgun is a cock metal hair band straight outta
the '80s. The 18-year-olds love metal and take
their cues from Iron Maiden and other guitar
greats. The all-original band is a spectacle to
see; they bring tons of head bangers out to
their shows that bang their heads and mouth
the lyrics to their songs. Sixgun wears spandex
and ends their shows in a human pyramid! The
band just signed a four-album deal with Dead
Bunny Records, is in studio recording their full-
length debut album and will tour and release a
video to support
Contact: Dixon Christie, 914.8747, www.Six-
gun.ca,
www.MySpace.com/sixgunthrash

SMORGASBORD

Indie pop
Smorgasbord is a band that is influenced by
winter, Canadian prairie life, as well as obser-
vations of the everyday. They like to reflect this
in their music, layered, diverse, honest and fun.
The band has just released an EP available at
local music shops and shows
Contact: Calvin McElroy, 459.0598, smorgas-
bord780@hotmail.com
www.purevolume.com/smorcastord

SOME WON SPIT

Alt Metal/Goth
Some Won Spit isn't quite metal, but dark and
beautiful. A combination of clean vocals and
haunting screams makes for a graveyard
sound.
Contact: Cory, spitpromo@yahoo.ca

SON OF A GUN

Metal
Our band formed in March of 2004. We are for-
merly of Perry's Meat and SMS and have been

playing the Edmonton music scene since June
2004. We have played across Alberta and
Saskatchewan, with several top-named bands
including international recording artists Dry Kill
Logic and Broken Nose. We are a hard-hitting
mainstream metal band with a large array of
originals. We are currently working on our
album, which will be released late July or Early
August
Contact: Trav, 464.0695, trav@sonofagun-
band.com, www.sonofagun-band.com

SON

Rock
Original, progressive, positive, heavy hitting
melodic, introspective and extroverted. EP
release *Are you receiving this?* produced by
Stew Kirkwood
Contact: Greg Matheos, 429.2046,
www.505sjs.com

SOUND FLIGHT

Party Music
A group of four musicians who provide live
dance music for conventions, weddings or
Oktoberfest. Dance styles include waltzes. Lati
light rock, country, big band, fox trots, polka
and specialty dances. Instruments include key-
board, guitar, trumpet, flugelhorn and saxo-
phone with vocals
Contact: 475.8350

THE SUPERBAND

Funk
This high-powered eight-piece band delivers
the goods and then some. Extreme funk. The
Superband has done their research—each set
is a unique and entertaining journey through
the history of funk. All groove, all the time. The
message and purpose of this act is Entertain-
ment with a capital E. Entertain, educate, en-
ter. They'll make you want to get up and dance
whatcha mama love ya
Contact: Kirby, Ramon E. 426.5961,
kirbyramon@superband.ca

TACOY RYDE

Rock
TacoY Ryde is celebrating its 37th anniversary
this year. The band continues to thrill audi-
ences with its strong roots in the many genres
that have influenced them over the years.
TacoY Ryde has toured extensively from Victo-
ria to Halifax from intimate club settings to
large concert events. In the '80s and '90s, the
band enjoyed commercial success with nation-
al airplay and videos on MuchMusic
Contact: Bill Hobson, 453.1763, studio@crow-
town.com

TAWMY

Rock/pop/electronic
tAWMy is an Edmonton-based
songwriter/composer that cannot fit into a box.
He has written and composed over 1 000 tunes
encompassing almost every genre. He has
released his two-CD set of greatest hits with
the help of some notable Canadian musicians
entitled Secrets and Smoothy
Contact: 965.3655, tawmy@mashuga.net,
www.mashuga.net

THE TAYLOR DONS

Rock
A three-piece rock band. Riffs, melodies and
big drums galore
Contact: Dave, 488.7189,
thetaylordons@hotmail.com

TEN SECOND EPIC

Pop/rock/punk
Passionate, intricate music, Ten Second Epic
like the beautiful mistake that is passion, is the
fulfillment of a feeling, an instinct, a desire
Contact: band@tensecondepic.com,
www.tensecondepic.com

TEXAS BLOOD MONEY

Rock/metal
Maximum R 'n' R!!!
Contact: Ryan,
www.myspace.com/texasbloodmoney

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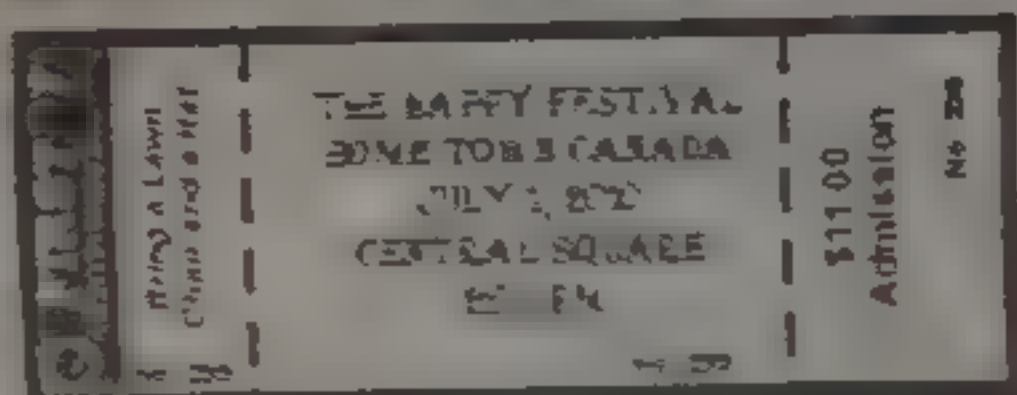
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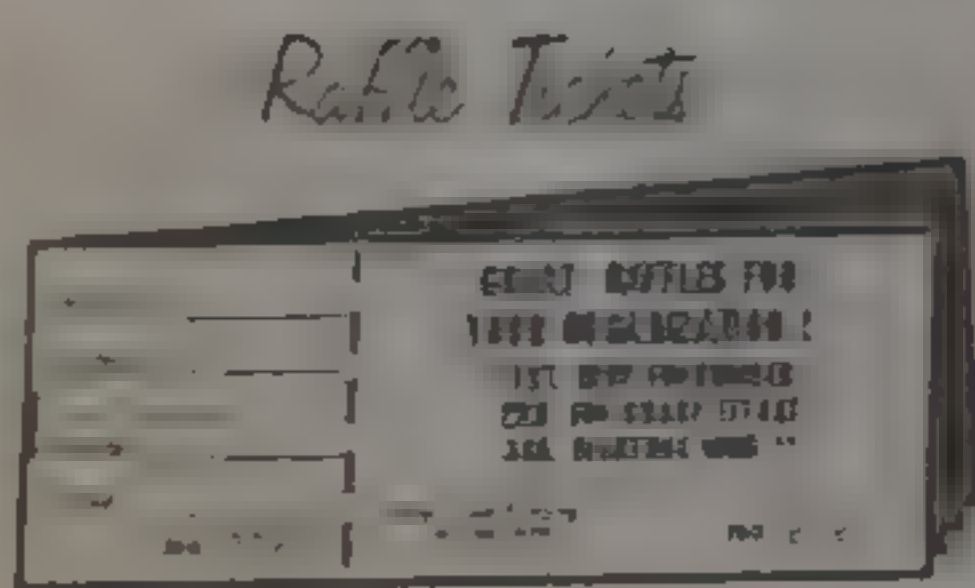
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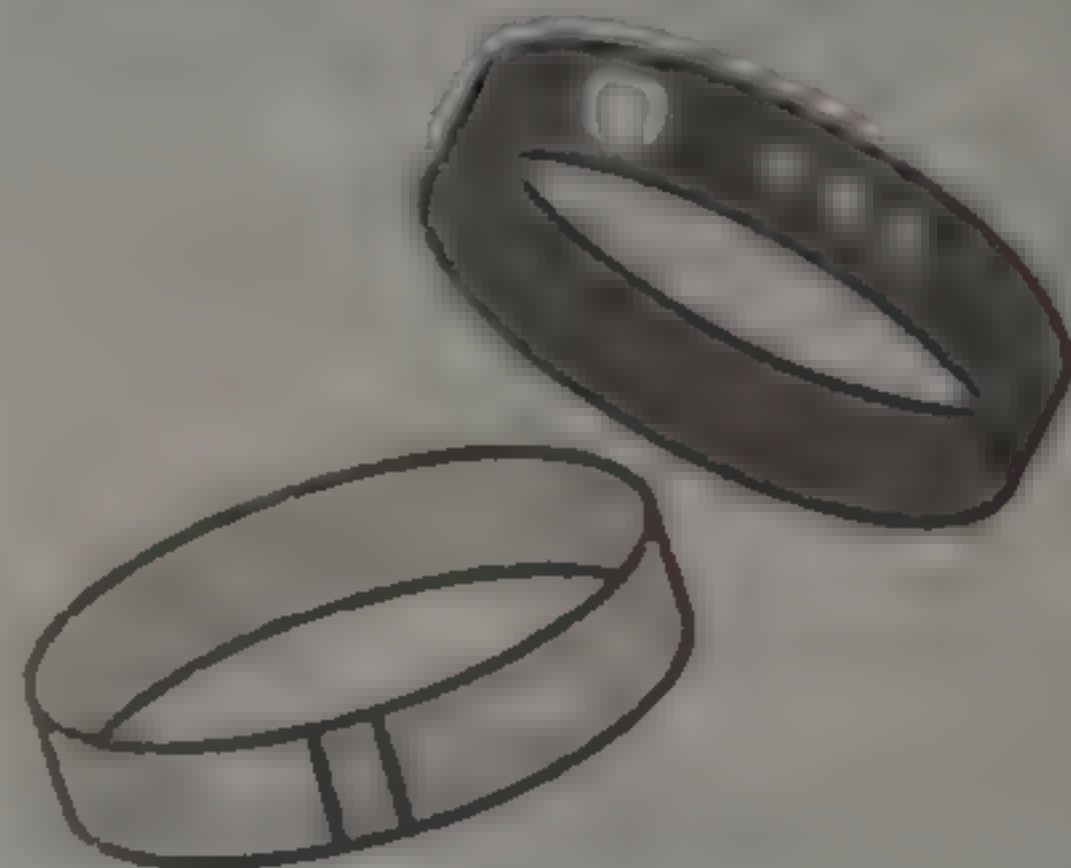


Conventions
Tournaments
Seminars

Valentines
Day



WRISTBANDS



ARTISTS

CONTINUED FROM PREVIOUS PAGE

TROCADERO ORCHESTRA

Big Band
Composed of long-time professional jazz musicians, our 17-piece group has been performing to packed houses for over a decade now. We're in solid demand for private events, weddings, corporate parties, as well as our own popular public dinner/dance nights.
Contact: George Carmichael, 481.6907, trumpet@trocadero.ca, www.trocadero.ca

TYRANT: THE JUDAS PRIEST SHOW

Heavy metal tribute
Paying homage to one of the most innovative heavy metal bands ever and giving fans a chance to reflect and partake in a live experience of metal's earlier years.
Contact: Jeff Cunningham, 451 4518, tyranttribute@hotmail.com, www.judaspriestshow.com

THE UNCAS

Alt-Country
Yes, the high-flyin' Uncas are still rockin' clubs and festivals... Sook, John and Futch bring their unique brand of hooks and harmonies onstage along with a large helping of whoop-ass and vinegar.
Contact: Futch, hawkeye@theuncas.com, www.theuncas.com, 432.9225, www.myspace.com/theuncas

UNDER

Hard Rock
Contact: Aron Gillman, 983 3987

LISA (ION) VERDONE

Experienced road/session singer & lyricist available for in-town: front, backup vocals, studio. Cover Yes, Led Zep to Loreena McKennitt.
Contact: 499.5097

VERTICAL STRUTS

Rock or garage shock, like a pony in a storm.
Contact: www.verticalstruts.com

ANN VRIEND

Pop/rootsy soul
Piano/vocalist/songwriter with a flare for melody and lyrical depth.
Contact: Chris Martin, The Bristol Agency, chrismartin@lycos.com

WE KILL GIANTS

Rock/punk/alt jam
Rock/punk with a sprinkle of pop this is a newer sound for the new age. Cam McDonnell and Cory Holowchuk, veteran musicians who toured extensively and played in Canadian bands, are now bringing their very own sound to light this summer. Not looking for anything but to have some fun, this music has been written for us by us—if others enjoy this that would be icing on the cake. Oh yes. We Kill Giants.
Contact: wekillgiants@hotmail.com

WAREHOUSE DISTRICT

Rock/Folk/Pop
Five people make drum and keyboard driven melodic "post apocalyptic folk rock." Acoustic guitars and boy-girl harmonies that can be yours for only 10 payments of \$19.99!!! The

music is often danceable and deceptively catchy. The songwriting itself is eerily, painfully optimistic in the face of certain doom. Even when you're rocking out, you're looking over your shoulder when you get the chance.
Contact: 669.0911, warehousedistrict@gmail.com

WEDNESDAY NIGHT HEROES

Street punk
High intensity sing-a-long street punk, guaranteed to blow a hole in the back of your head, rip your limbs from your body and leave you in a gleeful daze.
Contact: 432.5324, www.wnheroes.com

THE WET SECRETS

A fairly gay pop band.
Contact: click your heels three times

WHITEY HOUSTON

Rock
Beefy bass with a fine Gravy.
Contact: www.whiteyhouston.com

WILFRED N AND THE GROWN MEN

Folk/Rock
Wilfred N and the Grown Men (Wilfred Kozub, Jamie Philip + band) have been making adventurous pop music over the course of six DIY albums. Their latest, *Waiting for Luck to Come*, is a sparkling two-CD effort that has attracted glowing reviews.
Contact: Wilfred Kozub, wilfredn@compusmart.ab.ca, www.wilfredn.com

ROOTS

BAGPIPE MUSIC BY JAMES

Bagpipe
Professional bagpipe music services for any event, specializing in weddings, funerals, parties and ceremonies. Over 11 years experience.
Contact: 893-9979

CLAYTON BELLAMY BAND

Country/rock
Brash, gutsy, dynamic songwriters and performers with roots in classic country, '70s southern rock and roots music.
Contact: 816-1419, www.claytonbellamyband.com

jjBOMBA!

Latin
jjBomba! is led by three artists of contrasting cultural and musical backgrounds—drummer Mario Allende from Chile, bassist Rubim de Toledo from Brazil, and keyboardist Chris Andrew from Vancouver Island. With any jjBomba! incarnation, the various and diverse rhythms are embraced and performed with the assurance, communal joy, virtuosity and spirit characteristic of Allende, Andrew, de Toledo,

and their artistic compañeros. They remap the multiple tributaries of Latin expressive traditions in revelatory fashion.
Contact: Kirby, Ramparts Entertainment, 426-5961, kirby.ramparts@shaw.ca

BILL BOURNE

Folk
Various contemporary dance and soul grooves = folk. "A one man tour de force," "who sings, plays guitar and writes with deep soul"—Mike Regenstreif / Tom Russell
Contact: Bill, 426-2054, thebeachhouse@telus.net, www.billbourne.com

BILL BOURNE WITH EIVÖR PÁLSDÓTTIR

Folk
Acoustic guitar virtuoso Bill Bourne combines forces with the Faroe Island's Eivör—who "unleashes a torrent of profound emotion when she opens her mouth. Live or on her eponymous North American CD debut, she offers up a voice so pure, powerful and strangely primordial that it's something of a shock." —Greg Quill, *Toronto Star*
Contact: Bill, 426-2054, thebeachhouse@telus.net, www.billbourne.com

COLLEEN BROWN

Folk/Pop
Colleen writes catchy, melodic folk/pop music, and while her influences are apparent, she eschews the comparisons and stereotypes that dog most young female singer/songwriters. Quote Colleen, "Mope? Nope!" She has a mature compositional and lyrical sense that belies her age. Her inspiration comes from everywhere: an elderly woman on the bus, the west coast; the challenges of being a musician for a living; and of course, the complexities of love.
Contact: Colleen, 426-2054, colleenmariebrown@hotmail.com, www.colleenbrown.ca

JAMIE CALAN & REDEMPTION

Country
Country rock, original and covers.
Contact: Jamie Calan, 237-9311

CAPTAIN TRACTOR

Folk/pop/rock
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Contact: Sheldon Johnson, 907-0160, sheldon.captaintractor@shaw.ca

COMBO RE

Latin
Edmonton-based Latin band performing a mix of salsa, merengue, cumbia, and bachata (a mix of originals and covers).
Contact: Benny, 490-0756, combore@mail.com, www.combore.com

BOB COOK AND THE UNHERD-OF!

Roots
Bob Cook and the Unherd-Of! enjoy playing their happy concoction of BOMP (or bompin', rootsy folk 'n' roll) for people of all dimensions, drawing on Bob's catalogue of more than 300 songs and six albums.
Contact: Bob Cook, 423-2199, www.bobcook.ca

KEVIN COOK

Country/roots
This 21st century troubadour has roots deep in



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the country and blues traditions, creating the foundation for his strong narrative songwriting style. His latest release, *Trouble Light*, is a moody collection of songs about struggle and hope tempered by an official sense of humour. Contact: Kevin, 489-7651, kevincook100@hotmail.com, www.kevincookmusic.com

CORDOBA

Country/rock
Songs about gamblin', boozin', and womanizin' played way too fast.
Contact: Sean, 221-5195, pocketaces@shaw.ca

MARIA DUNN

Folk/songwriter/Celtic
A 2002 Juno nominee, Maria Dunn writes historical and social commentary with an ear for melodies that fit seamlessly into the Celtic and North American folk traditions. Her CD, 2004's *We Were Good People*, features songs inspired by the vibrant people's history of Western Canada.
Contact: distantwhisper@mariadunn.com, www.mariadunn.com

JODY GLENHAM

Singer/Songwriter
Winnipeg grown, replanted in Edmonton, 23-year-old Jody Glenham has a passion and playfulness that sets her apart.
Contact: fragileheartrecords@hotmail.com

JOHN GORHAM & TERRY MORRISON

Folk/roots
A strong duo featuring a unique vocal blend of original compositions by both Terry and John.
Contact: John or Terry, 429.0564, terrjohn@telus.net, www.terrymorrison.net

ROB HEATH

Folk/country/pop
Rob Heath is first and foremost a storyteller who just happens to be a songwriter.

Contact: Marlene D'Aoust, 465-3175, mdaoust@shaw.ca, www.robheath.com

JEFF HENDRICK

Soul/R&B singer/songwriter
Canadian pop and R&B vocalist Jeff Hendrick is no stranger to success. Deeply rooted in the R&B and pop influences of artists like Stevie Wonder, Marvin Gaye, Prince and Michael Jackson, Hendrick's smooth vocal offerings conjure up images of Philly soul rather than the Canadian prairies. His mature and dynamic stage presence has captured fans both locally and nationally, and his other talents as a saxophonist and keyboard player have truly made him a unique musical entity.
Contact: 718-8002

JOHN HENRY

Contemporary honky-tonk
Venerable five-piece racket playing original honky-tonk and dance-your-ass-off swing.
Contact: John Gorham, 429-0564, gorhamj@telus.net, www.johnhenryband.com

SHUYLER JANSEN'S HOBOTRON

Black country
Slow but sometimes a little faster than slow, no fancy haircuts, half chubby, half skinny, willing to fight until all our teeth are knocked out. Bubbling with love, peaced-out, play with our eyes closed, sometimes drunk, sometimes not drunk, usually 25-per-cent baked, sometimes 75-per-cent baked, never 100-per-cent baked, but sometimes sound 125-per-cent baked!
Contact: SJ, 668-7489, hoofbeatbookings@gmail.com, www.shuylerjansen.com

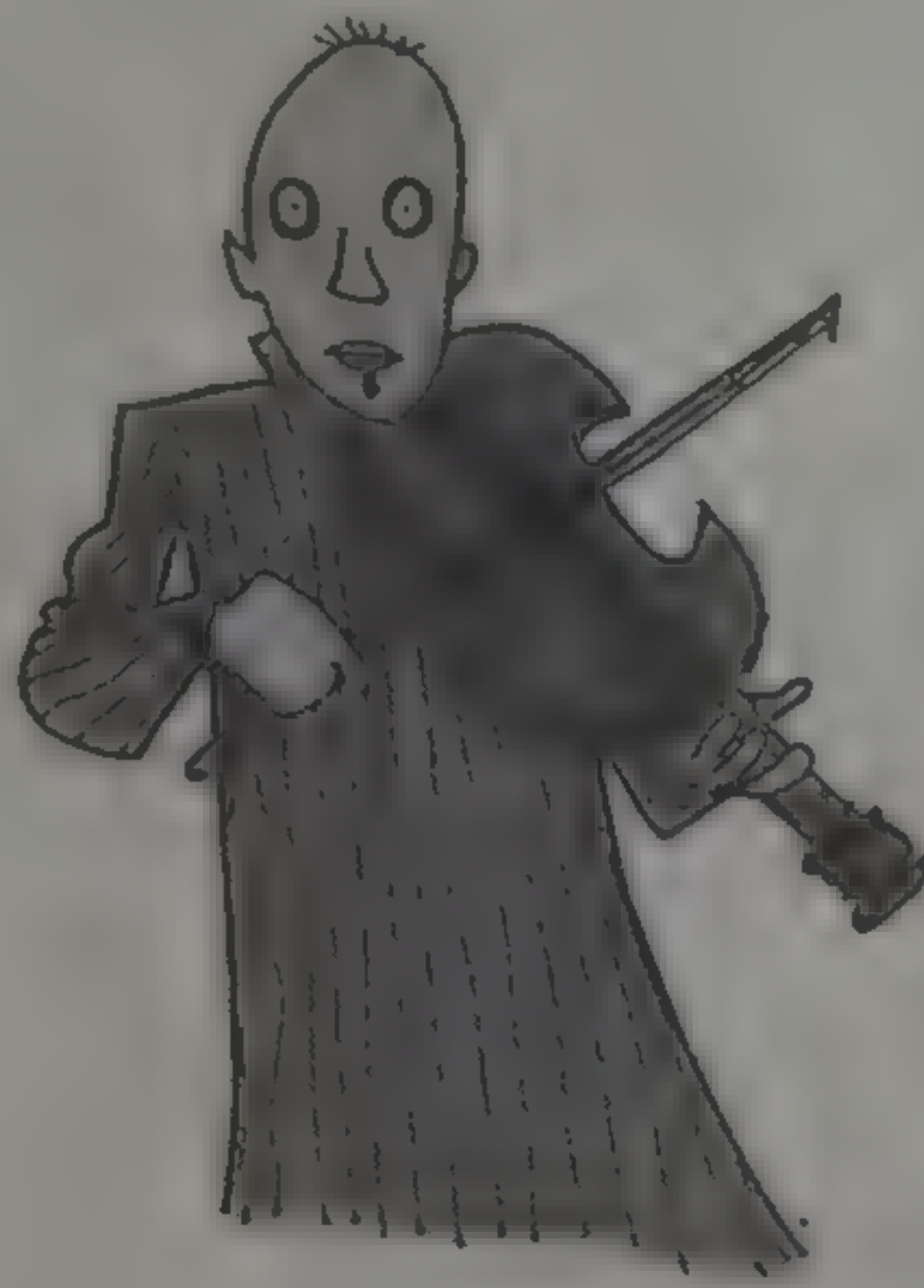
LARA YULE SINGH

Folk
Lara Yule Singh's sincere, profound music is subtly unconventional. Her meaningful lyrics and quirky style are refreshing and original New folk poetry... A gentle breeze on a calm day.

Contact: larayulesingh@gmail.com

JUDITH LAM

Folk/rock singer/songwriter
Judith's music is a distinctive and unique blend of soulful folk and passionate rock. With a captivating voice, driven music and lyrics that reflect her zeal for social justice, her songs necessarily inspire and touch hearts.
Contact: 906-8805, contact@judithlam.com, www.judithlam.com



CORB LUND

Alt/trad country
Original music with an honest Alberta cowboy origin. Sometimes known as Corb Lund and The Hurtin' Albertans, featuring: Curt Ciesla (double bass), Brady Valgardson (drums), Grant Siemens (lap steel, banjo, guitar).
Contact: RGK Entertainment, ron@rgk.com, www.corblund.com

MANRAYGUN

Roots
A mash-up of telecaster twang and acoustic campfire poetry at approximately 80 bpm. Free verse drenched in badlands reverb. Dusty. Boozy. Smoky. Website with mp3s coming soon. Google us, we'll be there.
Contact: manraygun@shaw.ca

MARV MACHURA

Roots / Pure Canadiana
A veteran of the local roots music scene, Marv Machura performs and writes music in the singer-songwriter tradition of artists such as Ian Tyson, Gordon Lightfoot, and John Denver. Drawing audiences from a wide demographic and with two recent, critically acclaimed discs in tow, Machura travels and performs regularly as one of Alberta's favourite artists.
Contact: 240.1509, 922.7605

TERRY MCDADE

World/Celtic
As one of the leading exponents of the contemporary harp, Terry has performed at concerts, festivals and special events throughout Canada and the US. He has embraced the music of African, Middle Eastern and Asian neighbours, finding common ground with his Celtic roots. Terry has been regularly featured on radio, television, and on numerous CD recordings including the acclaimed albums *Harpe Danse* and *Midwinter*.
Contact: 435-3366, harpe@telusplanet.net

THE MCDADES

World/Celtic
One of the most innovative roots based groups today, the McDades blend Celtic, world and jazz in an explosive cocktail of original and traditional vocal and instrumental music.
Contact: 435-3366, www.themcdades.com, www.freeradiorecords.com

MISS B AND MISS V

Roots/pop
Colleen Brown and Amy van Keeken have combined guitars, keyboards, and beautiful vocal harmonies to combat the evils of dull, predictable music. Both of these songwriters share an enthusiastic love of popular music as well as more traditional music of the folk and country varieties, and both appreciate a good, melodic song. Hand-clapping and singalongs available upon request. Two talented, dynamic blondes come standard.
Contact: Colleen, 428-6424, colleenmariebrown@hotmail.com

TERRY MORRISON

Folk/acoustic singer/songwriter
Terry Morrison has been described as "one of the most intellectually compelling songwriters in town" by Edmonton music reviewer Roger Levesque. She has performed at many Canadian folk fests, toured extensively throughout North America and has opened for songwriting icons Loudon Wainwright III and Richard Thompson. She has three CDs of original music to her credit and is featured on a number of compilations. Her music is played on CICA, CBC and numerous college stations across Canada, as well as radio stations in Europe and the USA. Her voice is rich and deep, her melodies, rhythm and lyrics strong and uniquely her own.
Contact: Terry, terry@terrymorrison.net, www.terrymorrison.com

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ARTISTS

CONTINUED FROM PREVIOUS PAGE

PETER & MARY

Original composition, folk, country, jazz, classic rock, children's music
Peter and Mary have been touring throughout Canada, the US and overseas for many years with their lively music and comedy show. Appearing over 200 times a year. Mary is an accomplished MC/ventriloquist; while Peter's original songs receive airplay in many parts of the world. Several of their songs have an environmental theme.
Contact: Peter Jansen, 460.7460, fun@peterandmary.net, www.peterandmary.net

RANGER CREEK WRANGLERS

Roots
Ranger Creek Wranglers are three Alberta musicians, singer song-writers who entice every listener with their infectious brand of authentic cowboy and rootsy original music. The Wranglers music pays homage to cowboy life, horses, love and the eastern slopes of the Canadian Rockies
Contact: 462.7827

MARY RANKIN

Singer/songwriter & stage host
Labeled "folky bluesy funky groovy," Mary has been playing around Edmonton and Alberta for the past decade with performances at Festivals as well as various venues in town. Her unique voice and heartfelt lyrics endear her to her audiences and she rocks when playing with a band!
Contact: Mary, 439-9039, mrankin@datanet.ab.ca

RAVEN'S CALL

Celtic Folk Rock
We are great for parties dances, any thing you can think of. All of our pieces are original works. We also live on the internet at www.roundthestars.net/ravenscall. So come hear and feel the call of the Raven!
Contact: Thom, 266.9520

OLD RELIABLE

Psychedelic dub country
Contact: SJ, 668-7489, hoofbeatbookings@gmail.com, www.oldreliableband.com.

ROCKETONE

Mixture of rockabilly, psychobilly, and western blues.
Contact: Paul, 908-7267, pbalanchuk@hotmail.com

SIDEWINDER: TWO COWBOYS AND AN INDIAN

Country/folk/rock
Comprised of Allie Bobbitt (bass, guitars, vocals), Max Doubt (guitar, bass, vocals), Doc Holiday (electroclan, keyboards, banjo, vocals). Allie, Doc and Max played together in the five piece country-rock band Diamondback. We formed Sidewinder: Two Cowboys and an Indian to explore the freedom and excitement of playing in a trio. We want to see how far we can push the trio envelope.
Contact: 450-5306, 632-8407, 464-2365, 446-5859, curtis@arc.ab.ca, jmcurtis@shaw.ca.

SLOWBURN

Blues/rockin' blues
Contact: Phil, 458-2175, pwilsonb@shaw.ca, www.slowburn.ca

SOULJAH FYAH

Reggae
High-energy band drawing on roots, dancehall and conscious reggae influences.
Contact: Sista J, 479-5265, www.souljahfyah.com, www.janayaelis.com.

THE STRAW DOGS

Folk
Inspired by human stories from the highways, towns, and back roads of Alberta, The Straw Dogs offer up songs ranging from whimsical folk ditties and edgy rural rock to dark and introspective tales of love and death. Traditional folk themes delivered from a current perspective and occasionally with a socio-political conscience.
Contact: Bob Kochan, RR#2, Westeros, AB, T0C 2V0, www.strawdogs.ca.

THE STONE MERCHANTS

Roots rock
Featuring the lead vocals of Al Brant (acoustic guitar) and Tom Roschkov (electric and acoustic guitars), the long-time rhythm section of drummer Kelly Pikula and bassist John Armstrong and newest addition, Brett Miles, on conga, sax and flute.
Contact: John Armstrong, Brass Monkey Productions Inc, 433-9675, www.brassmonkeyproductions.com

BEN SURES

Singer/songwriter
Ben Sures is a one-of-a-kind singer/songwriter, humble and direct weaving stories of truth and fiction that cut to the bone and comfort like a warm blanket when needed. One of Edmonton's best-loved performers, songwriters and guitar players. Steeped in a history of great acoustic and electric guitar-playing styles from Africa to France and embedded with a deep sense of the story telling tradition all surrounded by a very down-to-earth personality and voice
Contact: www.bensures.com, http://sonicbirds.com/bensures

TREVOR TCHIR

Folk/roots
Trevor Tchir's music tells stories of the people who work and love in the pulsing cities and austere hinterlands of Canada. After several years playing in Ottawa's burgeoning folk scene, Tchir has returned to his home city, where his current band features his brother, Stephen Tchir of Five O'Clock Charlie, on guitar and organ, Allyson Rogers on drums, and Steve Badach on bass.
Contact: Trevor, tchir@hotmail.com, www.trevortchir.com

THE CONTINENTAL

Folk
Bill Bourne, Lester Quitau and Madagascar Slim are Afro Blues World Beat, making singer/songwriter-meets-Jimi Hendrix guitar-scream "pure guru grooves"
Contact: Bill, 426-2054, thebeachhouse@telus.net, www.billbourne.com



UBERHACK

Folk rock
Kenny Rotten's musical skeletons exquisitely fleshed out by Mike McDonald (six- and 12-string guitars), Duane Elias (bass), and Kim Gryba (drums).
Contact: Ken Larsen, krotten@hotmail.com

ABE WELLS

Singer/Songwriter
Sound that has been considered raw, soulful and honest, lyrics that are crammed with emotion and images. His first solo release, *Sunshine Bay*, inspires train-singing harmonica, silky-warm steel guitar, bear-growling bass, vocals laced with gasoline and butter, and a splash of cymbals trail a snare-drums pulse
Contact: Abe Wells, 465-5142, www.abewells.com

KATHLEEN YEARWOOD

Experimental death folk filth opera
Subverting folk for 30 years, Kathleen is an international superstar, composer and arranger. Her last release is called *Great Songs To Empty Rooms*
Contact: Kathleen, voxortue@resist.ca

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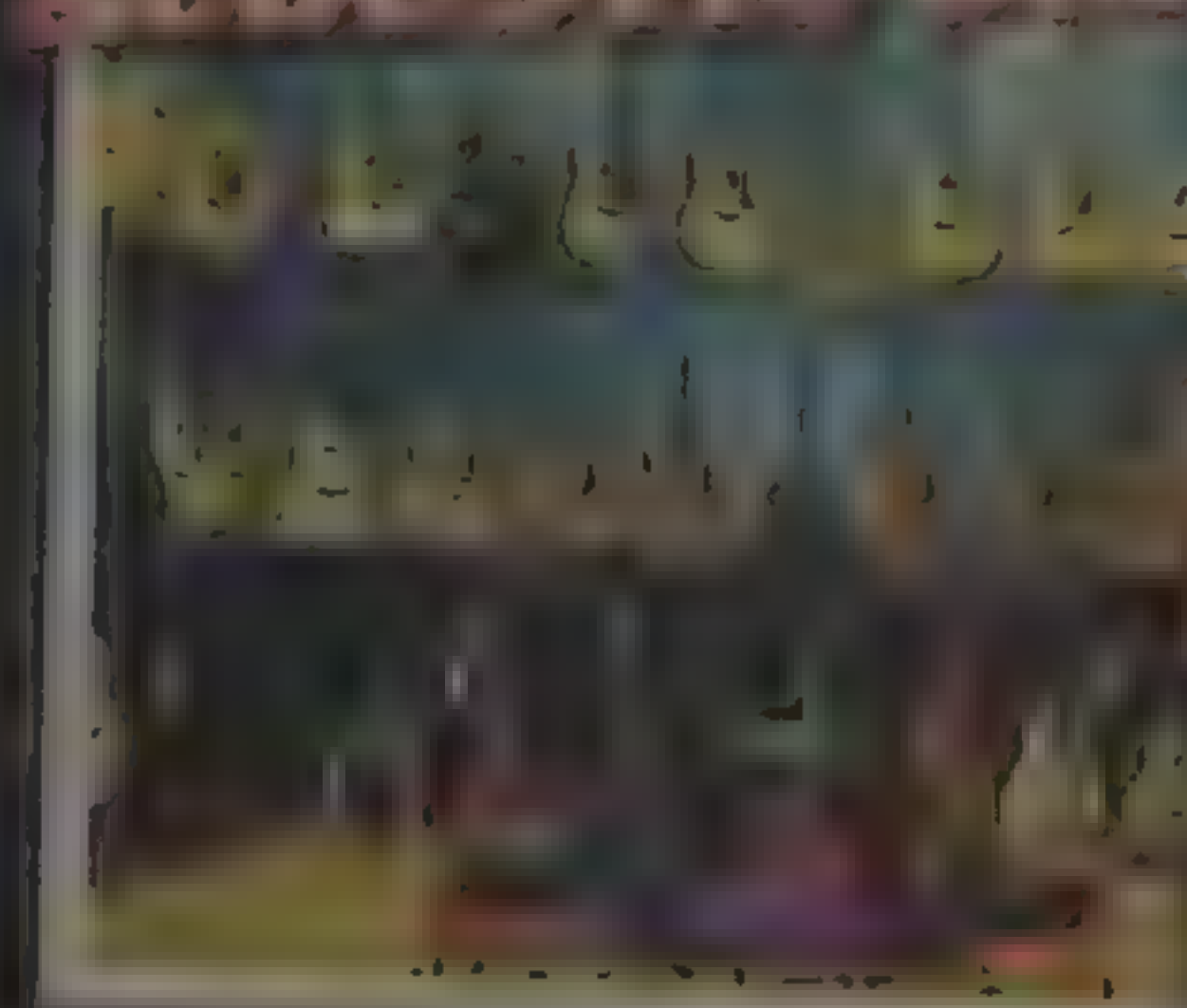
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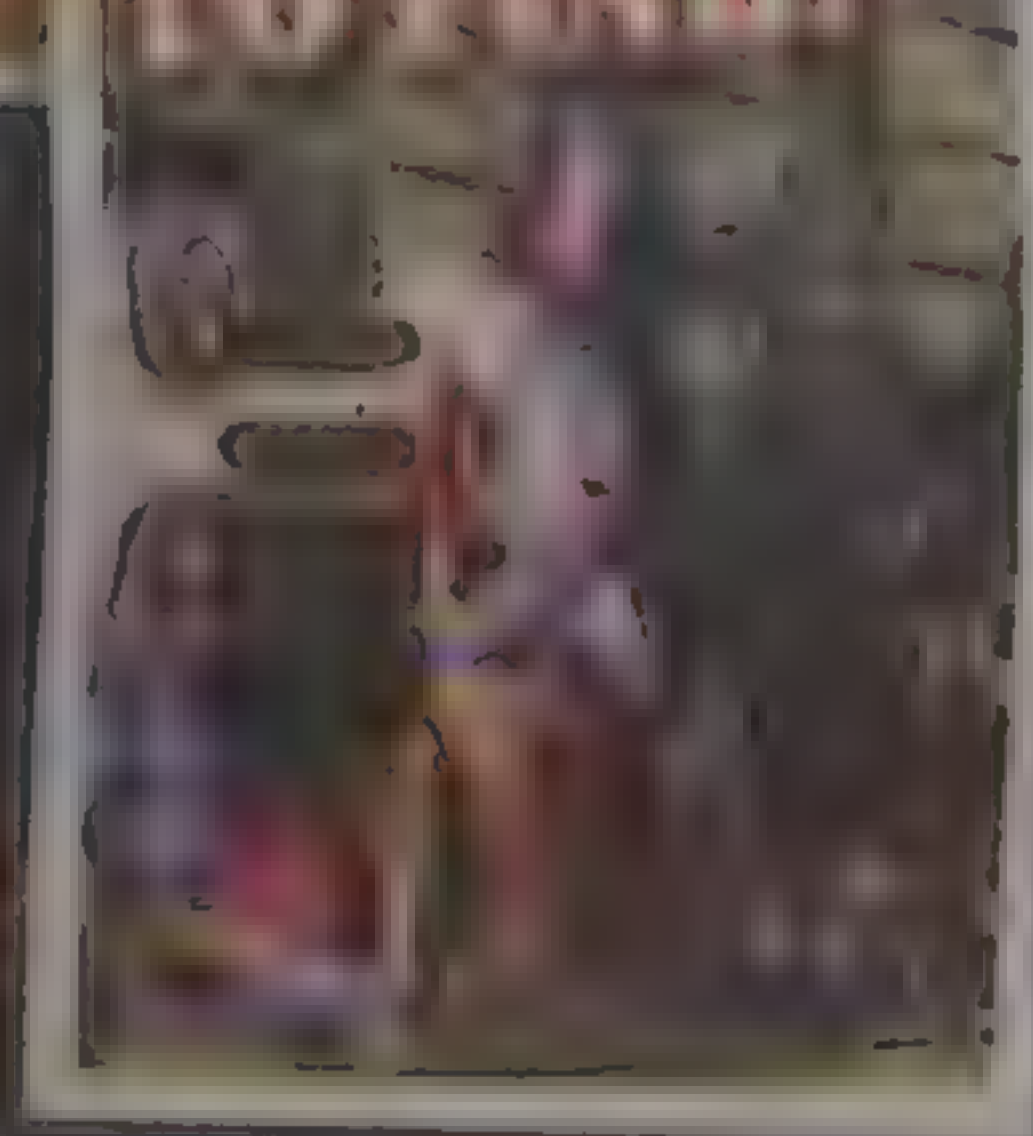
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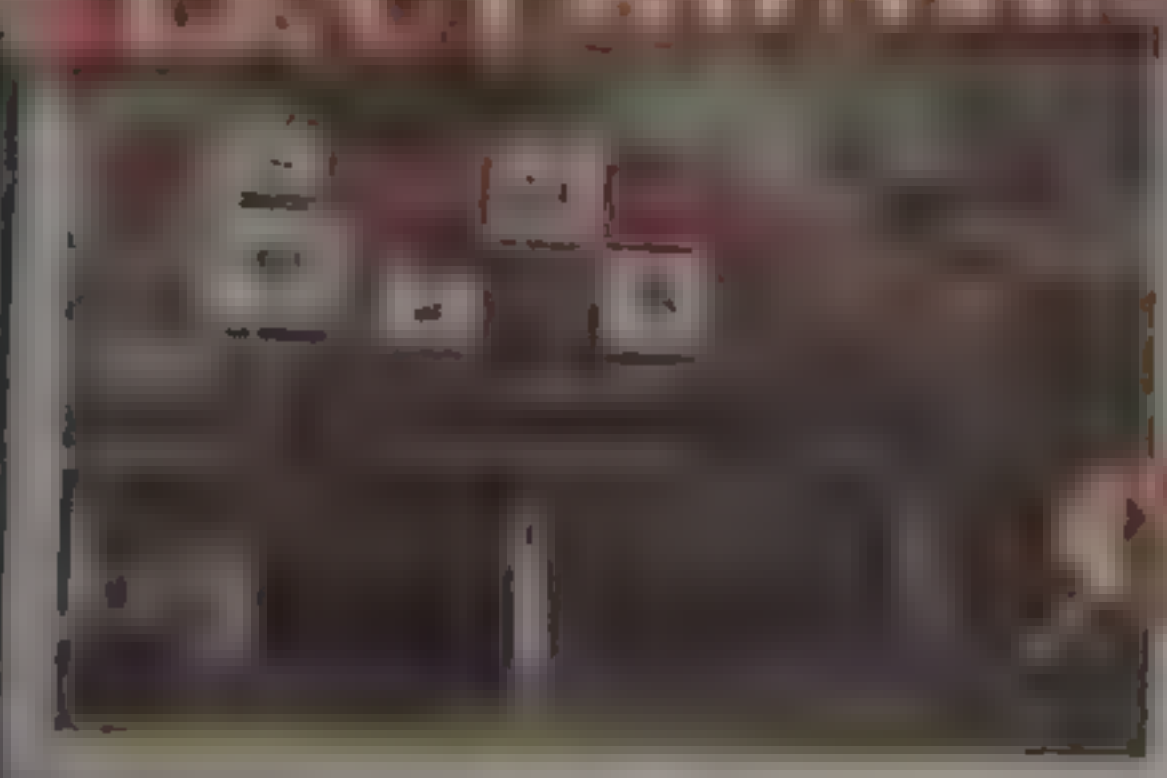
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X-CANADA TOUR REPORT


DAY 1 - VICTORIA

Needed drum sticks
Bought them at 


DAY 2 - VANCOUVER

Amp fried
Repaired it at 

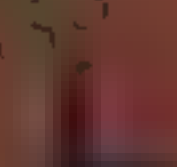
DAY 3 - KAMLOOPS

While van was repaired,
hung out at 

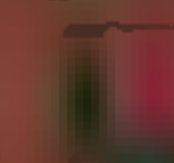
DAY 4 - EDMONTON

Acoustic guitar broken during onstage
freakout, replaced at 


DAY 5 - CALGARY

Need strings
Bought them at 

DAY 6 - SASKATOON

Lost cymbal last show
Bought new one at 

DAY 7 - REGINA

Small club, no P.A.
Rented one at 


DAY 8 - WINNIPEG

Great show, broken drum skin

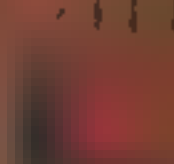

DAY 12 - WINDSOR

Long & McQuade
Bought at 

DAY 18 - TORONTO

smashed tuning head
placed at 

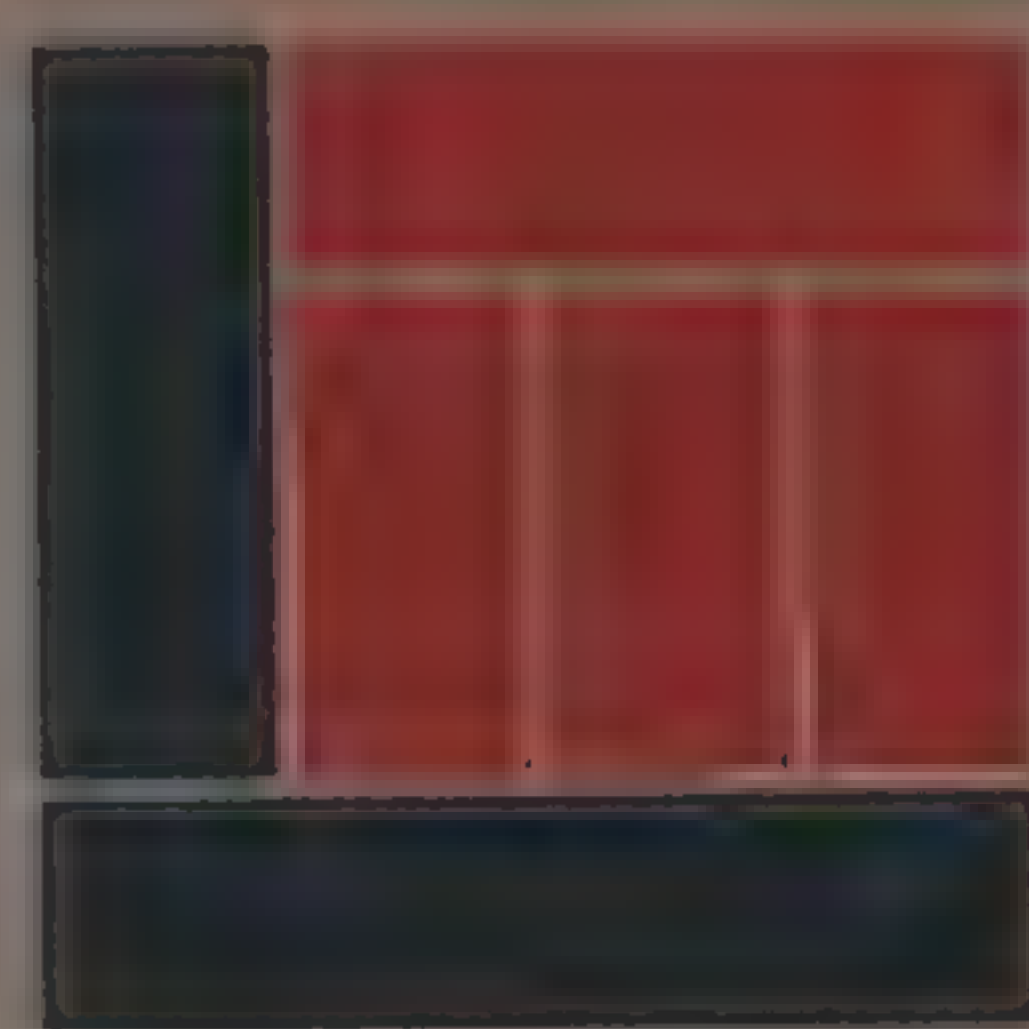
DAY 19 - OTTAWA

Long & McQuade for amp
Bought at 



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WINDSOR	519-252-3442
CAMBRIDGE	519-622-1971
STRATFORD	519-271-9104
WATERLOO	519-885-4217
MARKHAM	905-947-1117
MISSISSAUGA	905-276-1117

MANITOBA

WINNIPEG	204-288-6912
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SASKATOON	306-975-1117

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ARTISTS

FORWARD THINKING 24

mundane transformers of nonsense into the surround-sounds of poetry.
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http://members.shaw.ca/soundz/

ALL PURPOSE VOLTAGE HEROES

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Two keyboardists, a drummer and a vocalist write songs pulling from all genres to create a unique sound unlike anybody you've heard in this city
Contact: 425.2307,
kevin_cherney@hotmail.com,
www.allpurposevoltageheroes.com

LAME ANDY

Electronica
I play in several bands ranging from the chill-out improv of PROxyBOY to the electro-roots of AA Sound System to the full-on electro/lap-top/experimentation of FERN and the completely improv tenets of the improvised network. The common thread is an emphasis on creativity and sonic experimentation
Contact: 988 8142

LEMON

Tribal electronica
John Armstrong, Brett Miles and Vince Sanregret explore new sonic frontiers by combining beats, loops and hand percussion with electric bass, saxophone, flute, theremin and didgeridoo
Contact: John Armstrong, Brass Monkey Productions Inc., 433 9675, www.brassmonkeyproductions.com

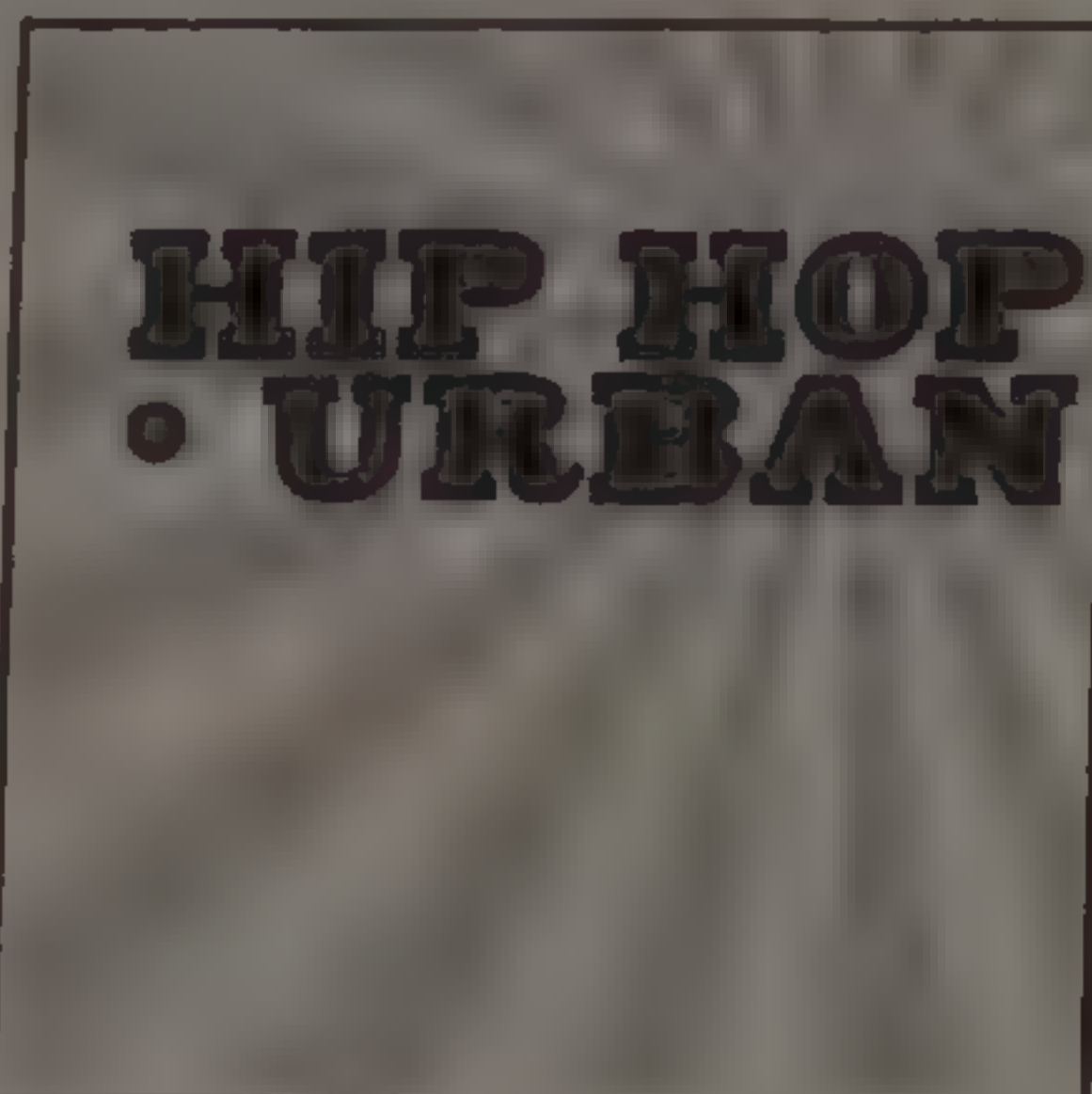
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Contact: TonMeister K, lptech@shaw.ca



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Pop/hip hop
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Contact: triballeadaz@darksontribe.com,
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Contact: 966.2385

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Contact: www.intricateminds.com, profound-sound@intricateminds.com, 403.352.4112,
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For more information, look listen and read his web site http://www.jonb.ca for some deliciously mediocre instrumentals from 2002 on toward the present

OZEELA

Soca/reggae/hip hop
Oozeela is an aspiring Caribbean musician who has toured the West Indies and the US with popular Soca bands like Partners In Kryme and WCK. A self-taught musician, Oozeela plays numerous instruments including piano and

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Contact: oozeela@hotmail.com,
www.soundclick.com/oozeela

POLITIC LIVE

Hip hop
In addition to opening for The Game, Snoop Dogg, and K-Os, Politic Live has toured Canada, performing at festivals like Peg City Holla, Peach Fest and Canadian Music Week. Last year, their music video, "The Matinee," spent five weeks on MTV Canada's Top 10, peaking at #7.
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ANNA BEAUMONT

Jazz/Blues/Soul

Anna is a singer/songwriter with three CDs to her credit and has written theme songs for The Canadian Breast Cancer Foundation, The World Games and The Children's Stollery Health Foundation. She has performed in China, Europe, US, as well as here at home. Anna is also a Voice & Body Awareness Teacher and offers courses called "Express Yourself".
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IS EDMONTON'S SCENE REALLY THE NEXT BIG THING, OR JUST A PRODUCT OF EMPTY HYPE?

BRYAN CARROLL / bryan@vuweekly.com

If lately you've noticed yourself walking around the city with your head up and shoulders back, some strange renewed confidence seeping into your daily life, you're not alone. Edmonton's hipsters have been twittering nonstop, sometimes earnestly and sometimes ironically, about our local indie scene supposedly becoming the "next Montreal." Even those too-cute bikes that scenesters ride all over town seem to be riding higher on their tires thanks to our new-found collective self-esteem.

But how much of this is truth and how much is hype? For every Montreal there's a Minneapolis, and for every Arcade Fire there's an Arctic Monkeys—plenty of cities or bands have the buzz all wrapped up, but can't quite deliver on the goods. So what is it about Edmonton that has taken us this far? And are we really worth it, or are we just kidding ourselves?

ROBERT EVERETT-GREEN is a Toronto based writer for the *Globe and Mail*. In fact, you might thank him for the spotlight Edmonton has recently found itself in, because he's the guy who started it all with the vociferous praise he heaped upon E-town in a *Globe* article earlier this year. Everett-Green, who was born in Edmonton but left at a young age, is quick to point towards the spirit of cooperation that exists in Edmonton as the basis for our healthy local scene.

"Edmonton has a coherent scene that supports each other, [which] isn't always a feature of life in a place like Toronto," he says. To illustrate this point, Everett-Green mentions local

MUSIC FEATURE

rapper Cadence Weapon, who enjoys what he calls an interestingly high level of support within Edmonton's indie scene. If he had emerged from Toronto, suggests Everett-Green, he would most likely find himself restricted to the heavily regimented hip-hop scene within that city.

The importance of this feeling of coherence and support, apparently unique to Edmonton, is echoed by Glenn Alderson, editor of Calgary-based independent music magazine *Beatroute*.

"The one big thing," he says, "is all these people in the community working together instead of against each other." Alderson, a committed pan-Albertan booster, insists that because of the proximity and the similarities between Calgary and Edmonton, there is little distinction between the two cities' music scenes. Indeed, Edmonton and Calgary can often be found working both cooperatively within their own scenes, as well as working closely in an inter-scene fashion. Loathe to even admit to separate scenes, Alderson says, "I like to look at it as an Alberta scene."

HALIFAX'S JOEL PLASKETT prefers to widen his scope even further "I find Edmonton, Saskatoon and your nemesis Calgary to be great music towns. There seems to be a prairie music scene I'm not privy to," he says, mentioning that he does see Edmonton as a destination to look forward to, maybe more so than other prairie

cities, because of our well-established coherence.

"As far as the local community goes you get a glimpse of it passing through," Plaskett says. "There's a sense of togetherness in the music scene. You get a sense that Edmonton supports music that travels. You don't always get that in every city."

Chris Nelson, a MuchMusic videographer and the man behind the "Much does ..." series of civic snapshots, agrees that cooperation in Edmonton is very important to the city's scene. He also points to the entrenched DIY ethic amongst Edmonton musicians, coupled with changes in the way music is distributed, as the reason Edmonton has found itself at the forefront of the Canadian music scene.

"We're seeing a paradigm shift in the way music gets from producers to consumers," says Nelson, pointing to websites like Myspace that help spread a band's music and message farther and wider than ever before. "Everyone can be their own self-contained music industry."

Everett-Green agrees. "The change in the media environment [towards more internet distribution] favours a place like Edmonton," he says, pointing out that this change allows the music being produced in a more isolated region of Canada reach the country's major centres in the DIY fashion that Edmonton is used to.

Alderson, on the other hand, disagrees that Myspace has done anything for the local scene. "The popular music and networking website is 'just an over-saturation of every shitty band' from all over the world. Alderson points to what he

calls a "definite shift away from punk rock" and more interest in emerging genres, as well as our willingness to be different, as a big factor in Edmonton's predominant position.

Nelson, who lives in Vancouver when he's not travelling across Western Canada to present the best of each city's local scene, believes that the aforementioned isolation of Edmonton is an important factor in our willingness to experiment.

"When you're away from a music centre and the likelihood you'll be discovered is low, bands might be more willing to do what's in their hearts," he suggests. "Edmonton bands don't attach the idea of mega stardom to their music ... it's a logical reflection of who they are."

NONE OF THE PEOPLE interviewed for this piece could answer how or why it happened, but most agreed that the calibre of talent emerging in Edmonton has improved as well. Bands from Edmonton have been wowing crowds at Austin, TX's South by Southwest music festival in a big way as of late, and in a way they haven't previously. This international music festival along with similar festivals like Toronto's North by Northeast or Canadian Music Week, have helped put Edmonton's musically inclined onto the radar of industry big wigs the world over. As Chris Nelson points out, "The fact you saw more Edmonton bands at South by Southwest [this year] than any other year is a real sign of the calibre of talent [in Edmonton]."

Everett-Green is also impressed by the way that Edmonton has recently developed "a sense of what needs to be done beyond just picking up instru-

ments." He lauds promoters like Kristin Cheung and Eli Klein by name, in addition to labels such as NRMLS WLCM and Rectangle Records for fueling Edmonton's music scene without so much as writing a single song.

But an important question remains: is this all just so much empty hype? Will it be but a few short months before the tires on those cute scenester bikes deflate and we hang our heads dejectedly? Is this like that time all your friends swore to you that you're not fat when they know damn well that you are?

"The thing I think about Edmonton, off the top of my head, is it is really underrated," says Nelson. "People fail to realize the depth of talent."

"I think Edmonton is long overdue for some hype," raves Plaskett. "It helped Halifax to have that hype at one time, but the flipside is it disappears sometimes."

"I think that Edmonton is worthy of the hype," enthuses Alderson. "Edmonton bands are getting good representation [within the larger musical community] and it's because of the talent coming out of the City of Champions."

"I don't think Edmonton needs to get hot headed about being the next Halifax or Montreal," he continues explaining that music is a cyclical beast and perhaps our time has just come. "Halifax had their time in the spotlight, Victoria's just leaving the spotlight and now [the Canadian public] is looking to other provinces. I think it's Alberta's time to shine."

"The battle of Alberta has ended and it's time to work together," he adds. "All we need now is that damned high-speed train." ▀

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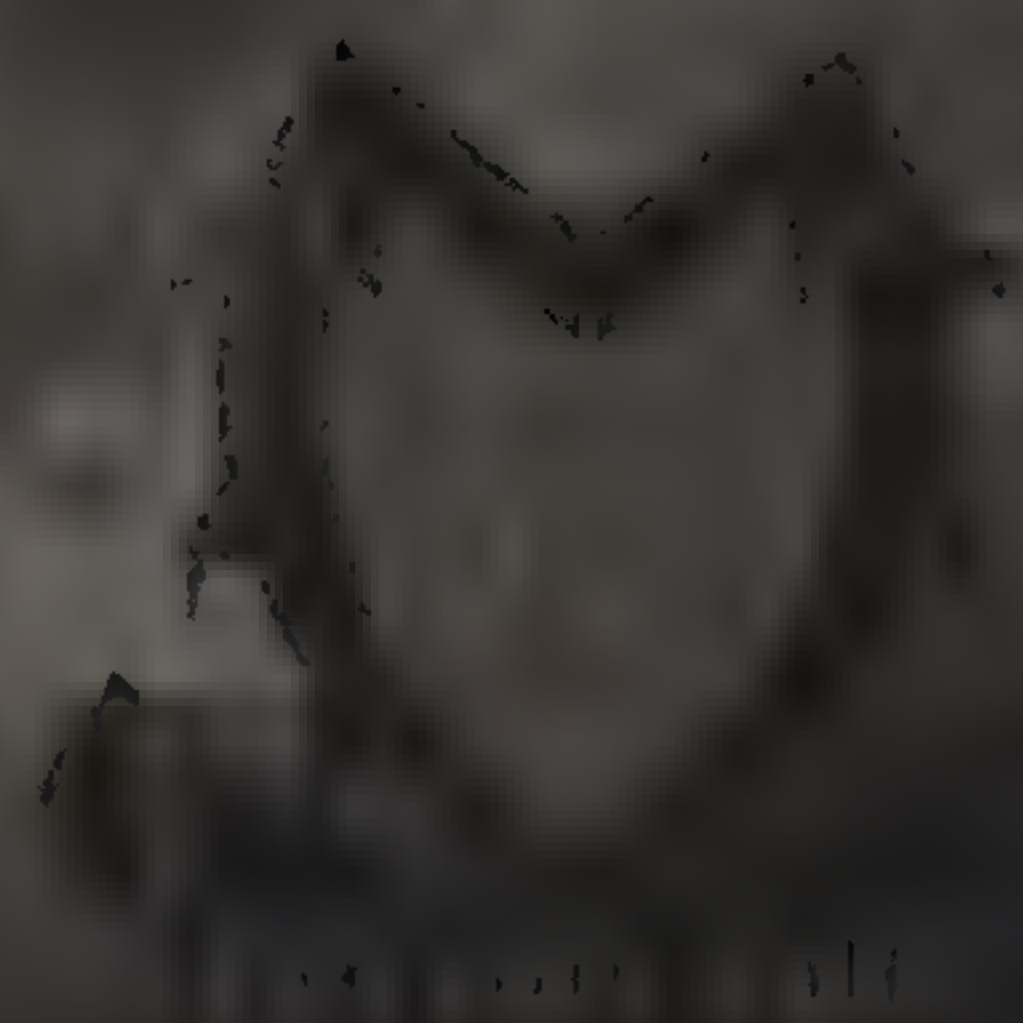


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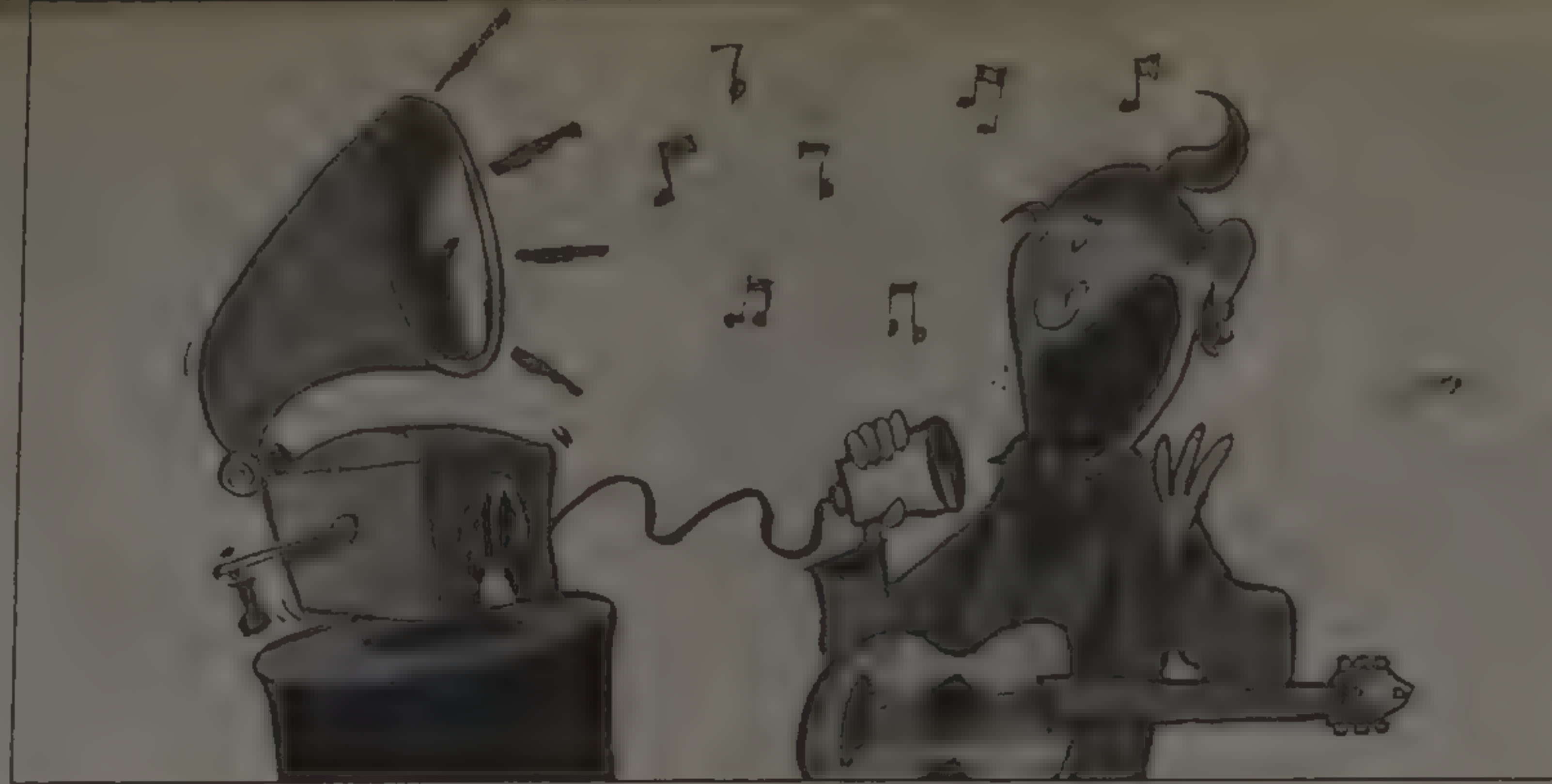
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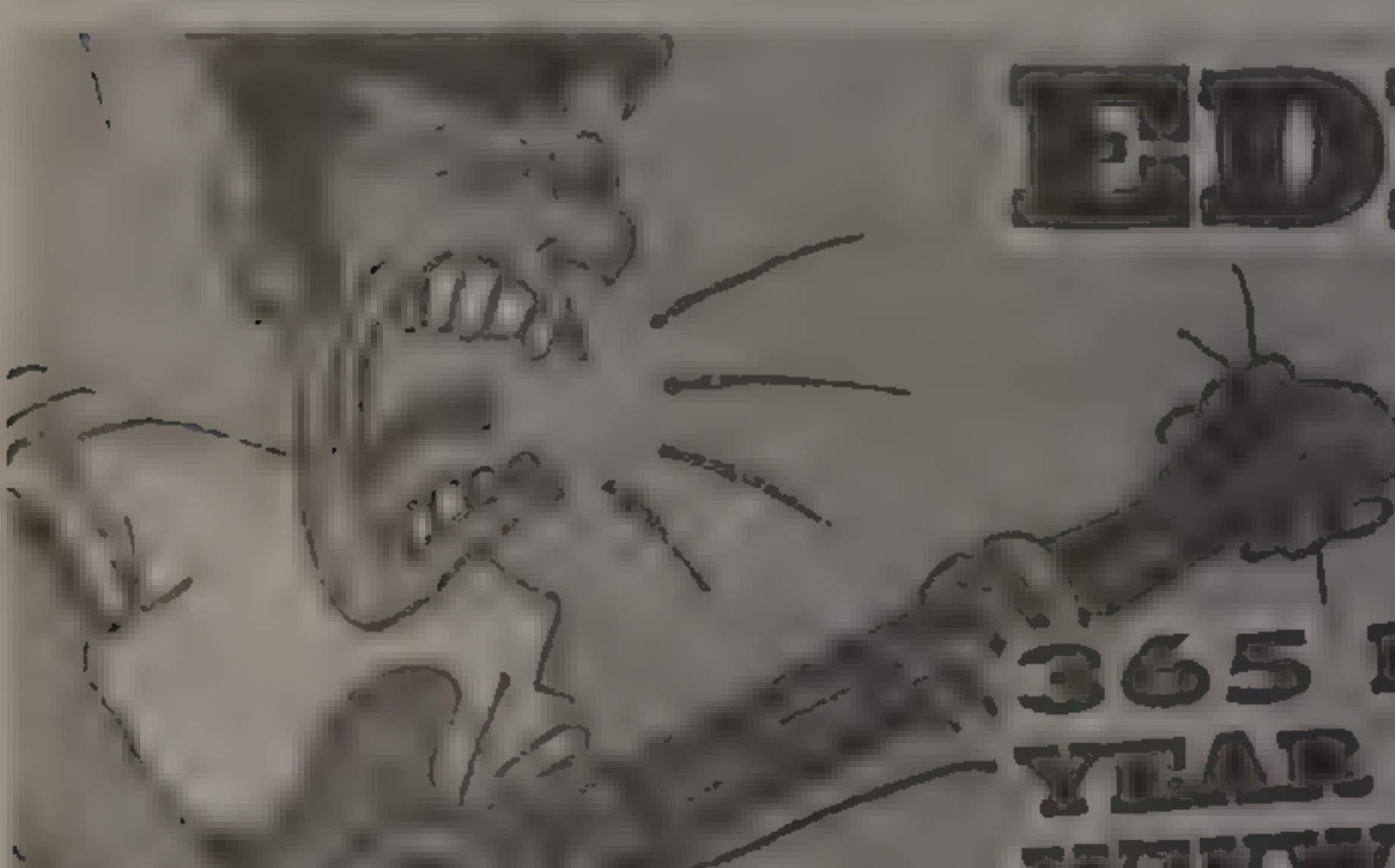
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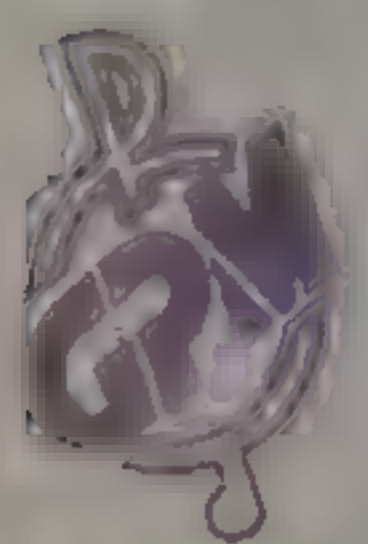
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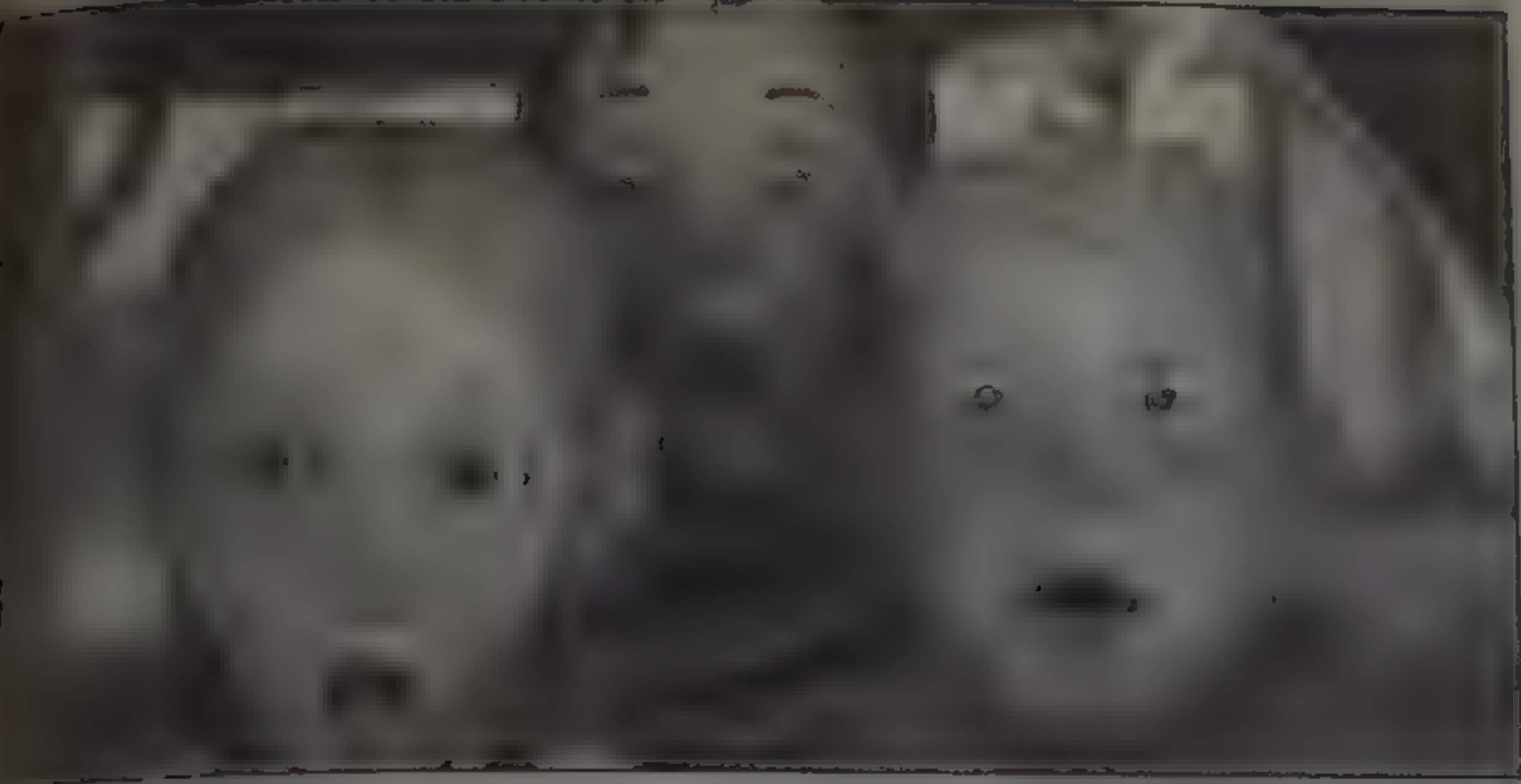
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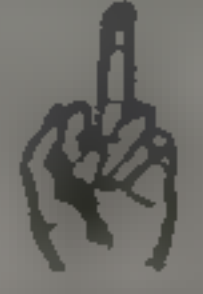
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Monster House is monstrously underwhelming

BY EM ZENKO / darren@vuweekly.com
I first heard about **Monster House** about five or so years ago, during a long bus ride with Steve "Bob the Angry Flower" Notley.



He'd been down in LA sniffing cautiously at the faint traces of a maybe-break into the soul-destroying world of Hollywood screenwriting, and during his depressing journey, he hooked up with Dan Harmon and Rob Schrab, creators of wicked comicbook sci-fi: *The Disposable Assassin*, and they'd told him all about this screenplay they were working on, about a house that's a monster.

As the number nine rolled interminably uphill and downtown, the **Monster House** concept, presented through Notley's patented high-speed-high-enthusiasm delivery, sounded pretty awesome. The house doesn't have monsters in it, right? It's not, like, *haunted by ghosts* ... the house is the monster. And the foyer runner is like this long tongue, and the porch is teeth, and in the climax of the movie the whole house rips itself out of

Right. Spoiler. Anyway, it sounded like a fun, clever, offbeat horror/comedy idea ... and destined to join all the other fun, clever offbeat horror/comedy ideas in the recycling hopper.

But Schrab and Harmon ... they're fighters, and talented, and personable, and by being so, they've earned friends in Hollywood. So, patient years of husbandry, rewrite and a pickup from Spielberg's Amblin Entertainment later, *Monster House* is a big-screen reality. A flat, lifeless, joyless, cynical big-screen reality.

I wish I'd read a draft of this script before it went into the machine; I'd like to know exactly what's Harmon/Schrab and what's Hollywood ... I'd like to know what third credited writer Pamela Pettler worked in, what she smudged out. Because this cramped little "thrill ride" doesn't have much of the anarchic humour, pop sense and big heart I associate with the founders of the award-winning short-film mill called Channel 101 and the creators of the underground-famous lost pilot *Heat Vision and Jack*.

THE CHARACTERS ARE cardboard cutouts: a tween-sullen everyboy lead

TOONS

OPENS FRI, JUL 21
MONSTER HOUSE
DIRECTED BY GIL KATZ
WRITTEN BY DAN HARMON, ROB SCHRAB
VOICED BY STEVE BUSCEMI, CATHERINE O'HARA, JASON LEE

DJ (Mitchell Musso); his chubby, enthusiastic friend/sidekick Chowder (Sam Lerner); and oh-so-mature prep-school pretty girl Jenny (Spencer Locke). But even with cutouts you can do a lot ... and *Monster House* doesn't.

Example, Jenny. In her introductory scene, her character's given a lot of strong script mana, introduced as a confident, whip-smart sharp dealer, a real alpha-student Leader-of-Tomorrow type. This all goes away once she becomes The Girl. In fact, all the characters lose everything they're given and become The Kids, their traits reduced to occasional quirks, to setups for jokes. They're as bland as the pristine computer-created suburb that hosts their adventures

Computer created. Man. I'm not against computer animation at all, but where's a whiff of adventurous art direction? *Monster House* is pure plastic, all shine and surface, and the character designs could have been photocopied right out of any number of You Can Draw Animation booklets. Dead-eyed puppets actuated by the creepy geometries of motion capture, their digital faces showing the same ticks and gestures we've seen on hundreds of other characters by now: "OK, Chowder gets kind of dissed right here I think the scene calls for Indignant Pout #3. What do you guys think?"

Between all the goddamn dancing and singing animals and cars and shit—man, but is there anything worse in theatres these days than trailers for animated family comedies?—I guess there's no room for a movie in this market to bring the brand of wit and innovation I imagine (I hope, for their sake) Harmon and Schrab intended when they were writing *Monster House* as a feature film. In the family-vid game, different means marginal means bomb bomb bomb. Better to stick with generic cartoons playing out formula scripts.

At least nobody and nothing in *Monster House* has a broad Scottish accent. Score one for originality. ▽

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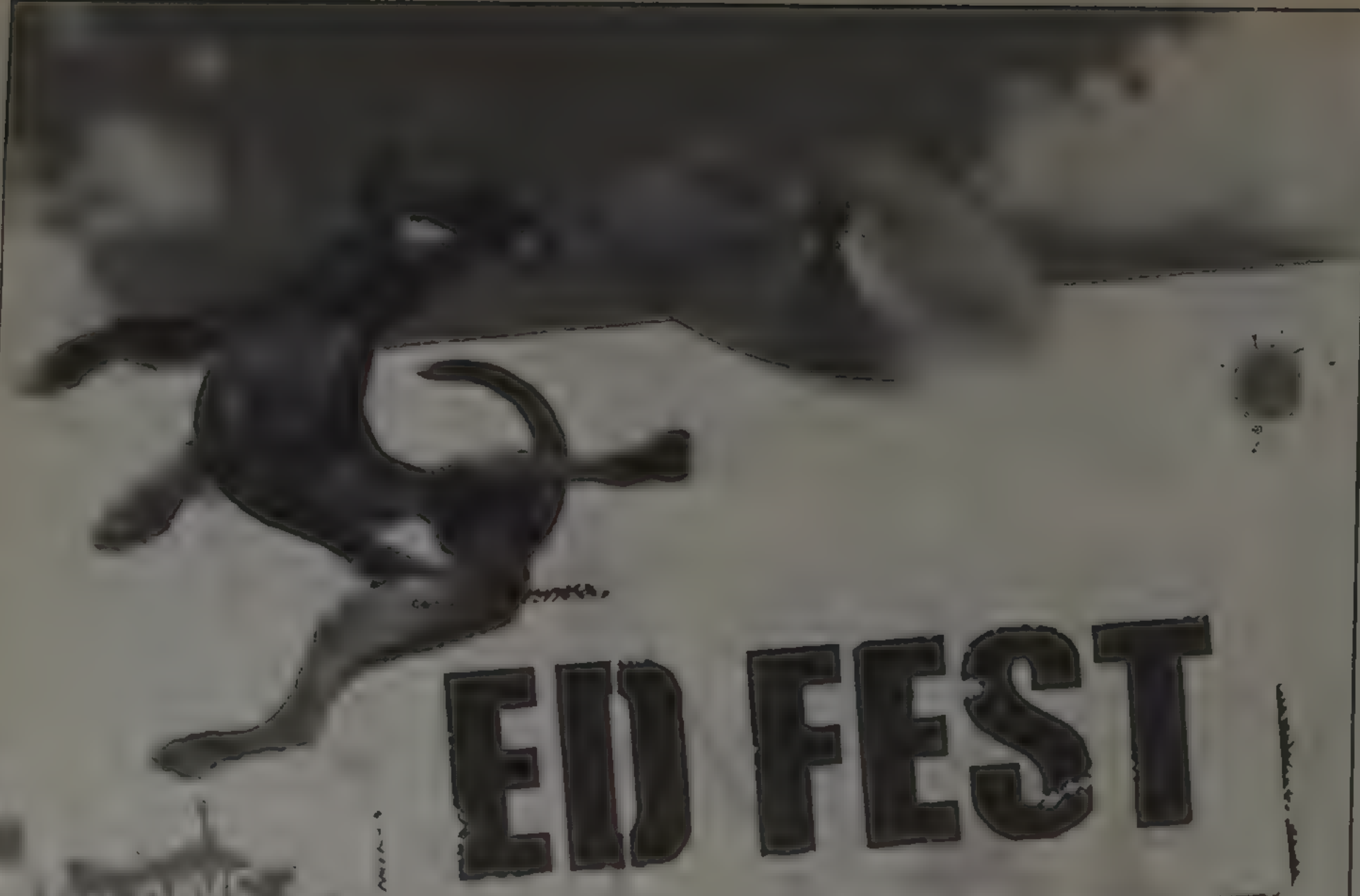
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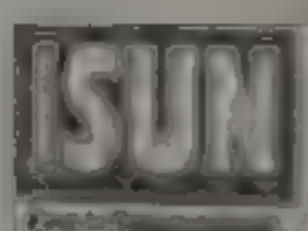
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Wayans brothers are way out with *Little Man*

DAVID BERRY / david@vuweekly.com

As tempting as it is to completely write a movie like *Little Man* off, you still have to deal with it. Yes, it would be easier—probably also more fulfilling—to fire off a string of one-liners or insult the intelligence of the people who vaulted it to number two at the box office.

But, well, that just seems too easy: like dismissing Hitler as evil, it seems to skirt the issue, and ignores the fact that there are real people behind these decisions, people who have had the sense to make it this far in life, and yet are willing to write, direct, star in and, ultimately, distribute this shit.

So, yes, obviously, *Little Man* is terrible. I've been gawking freakishly at the trailer about once a week since it was posted on apple.com, absolutely dumbfounded that a movie like this could possibly get made and letting any who would listen know it, and it still failed to live up to my low expectations.

Its biggest sin, I guess, is that it can't even manage to be memorably bad. I saw the thing not three hours ago, and all that's coming to me now are a few "so that's where they are now" cameos and a dizzying succession of men doubling over, holding their groins.

From what I recall, this is barely held together by the midget-pretends-to-be-baby plot—mostly, the movie feels like a succession of incredibly terrible SNL skits with the world's worst character (Calvin, the talking baby!) and a preponderance of, uh, groin shots.

The only jokes I remember that

COMEDY?

NOW PLAYING
LITTLE MAN

DIRECTED BY KEENEN IVORY WAYANS
WRITTEN BY KEENEN IVORY, SHAWN & MARLON WAYANS

STARRING MARLON WAYANS, SHAWN WAYANS, KERRY WASHINGTON, TRACY MORGAN

don't involve groin pain are either so dated you'd expect to find them emblazoned on pogs—there's an ebonics-slinging old white woman and a potshot at Barney (!)—or so poorly executed they could basically be considered anti-humour, drawing all the laughs of an evening news report on a Walk-a-Thon for cancer (a racist cop and the sex jokes are the most obvious examples).

TO IT'S CREDIT, though, it still manages to throw in an incredibly false saccharine message about family remind women that they could only possibly be fulfilled by being mothers, and make Marlon Wayans's unendingly contorting face the stuff of nightmares in its 90-minute running time.

But perhaps the most telling thing about this movie, and its place in our pop-culture consciousness, comes from one of its cameos. About two-thirds of the way in, in the midst of an intriguingly unfunny bit parodying Barney, Rob Schneider shows up.

Without a bit of hyperbole, my reaction to seeing "Makin' Copies," Deuce Bigalow, living-off-Adam-Sandler Rob Schneider was, "Wow, I didn't think Rob Schneider had sunk this low." So there you have it: *Little Man*, the film that makes you feel sorry for Rob Schneider. At least now you know its place. ▽

Ready for some inter-species erotic action?

BY KAGAN / tyson@vuwweekly.com

The genius of *Clerks II*, not so much a sequel to *Clerks* as it is the higher, Hollywood version of its low-budget predecessor, is that nothing's really changed in the 12 years since we were first introduced to Kevin Smith and his skewed view of blissfully existing in mediocrity.

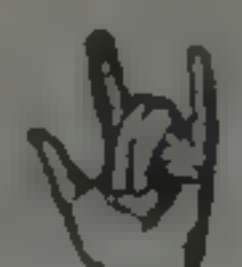
Sure, everyone's gotten older, put on some weight, a little worse for wear, but everything is pretty much the same. And that's great news for Smith, who, after *Jersey Girl* and even *Silent Bob Strike Back*, I think we all can agree needed reconnect with his humble beginnings as an independent filmmaker, one who didn't sacrifice clever writing and the exploitation of the often hilarious perils of mundane reality for big name stars and big budgets.

The original slackers, Dante (Brian Halloran) and Randall (Jeff Anderson), now in their early 30s, are just what we left them, toiling away for minimum wage at a fast-food joint called Mooby's, a year after their jobs at the Quick Stop were abruptly terminated due to a fire that ravaged their venerable workplace.

Dante is still torn between two chicks who, in real life, you know he'd never get. He has to choose between a life in Florida with his hot blonde fiancée Emma (Smith's own wife, Jennifer Schwalbach Smith; is it just me—who sees the real-life parallel?) and staying in New Jersey for his equally hot manager Becky (Rosario Dawson), who's pregnant with his child.

Randall is still stirring up shit, tormenting customers and co-workers alike. Even after a stint in rehab and finding Christ, Jay (Jason Mews) and Silent Bob (Smith) are still loitering and dealing outside the restaurant—that is, when they're not bursting into dance.

MANY OF SMITH'S regulars make their



THIS ROCKS



SLACKERS

OPENS FRI, JUL 21
CLERKS II

WRITTEN & DIRECTED BY KEVIN SMITH
STARRING BRIAN O'HALLORAN, JEFF ANDERSON,
ROSARIO DAWSON, JASON MEWS, KEVIN SMITH

requisite cameos. Ben Affleck briefly appears as a handlebar-mustachioed customer and Jason Lee makes his mark as a pretentious old classmate of Dante and Randall's, who's reputation for "pickle-fucking" is as funny and disgusting as it sounds.

There are a few changes this time around, though none that really take

anything away from the film. Smith trades in the original, grainy B&W aesthetic of the first *Clerks* for bright color, and he does employ a few grand Hollywood devices (large, impromptu choreographed dance sequences anyone?) to varying effect.

Smith's only failing in *Clerks II* comes at the film's touchy-feely, inspirational ending, which sees Dante and Randall finally discovering what they're meant to do in life while Alanis Morissette's "Everything" plays in the background, without the slightest hint of self-awareness or sarcasm.

But PG-rated happy endings have

never been Smith's strength. As a

writer, it's his ability to come up with some of the funniest, most vulgar dialogue under the most improbable situations

In the film, there's not only a display of "inter-species erotica," but probably the most original scene involving spontaneous vomit, a constant reference to the act of "ass-to-mouth," and a vain attempt by Randall to reclaim the racial slur "porchmonkey." And even though almost every word that comes out of Jay's mouth is pure hilarious, disgustingly offensive gold it's still funny, even at times transcending the NC-17 meaning of adult humour into the more sophisticated sense of the phrase

In the end, *Clerks II* is not a complete return to form for Smith, but at least now, especially after his inexplicable detour through the halls of *Degrassi*, we know he's back on track. ♡



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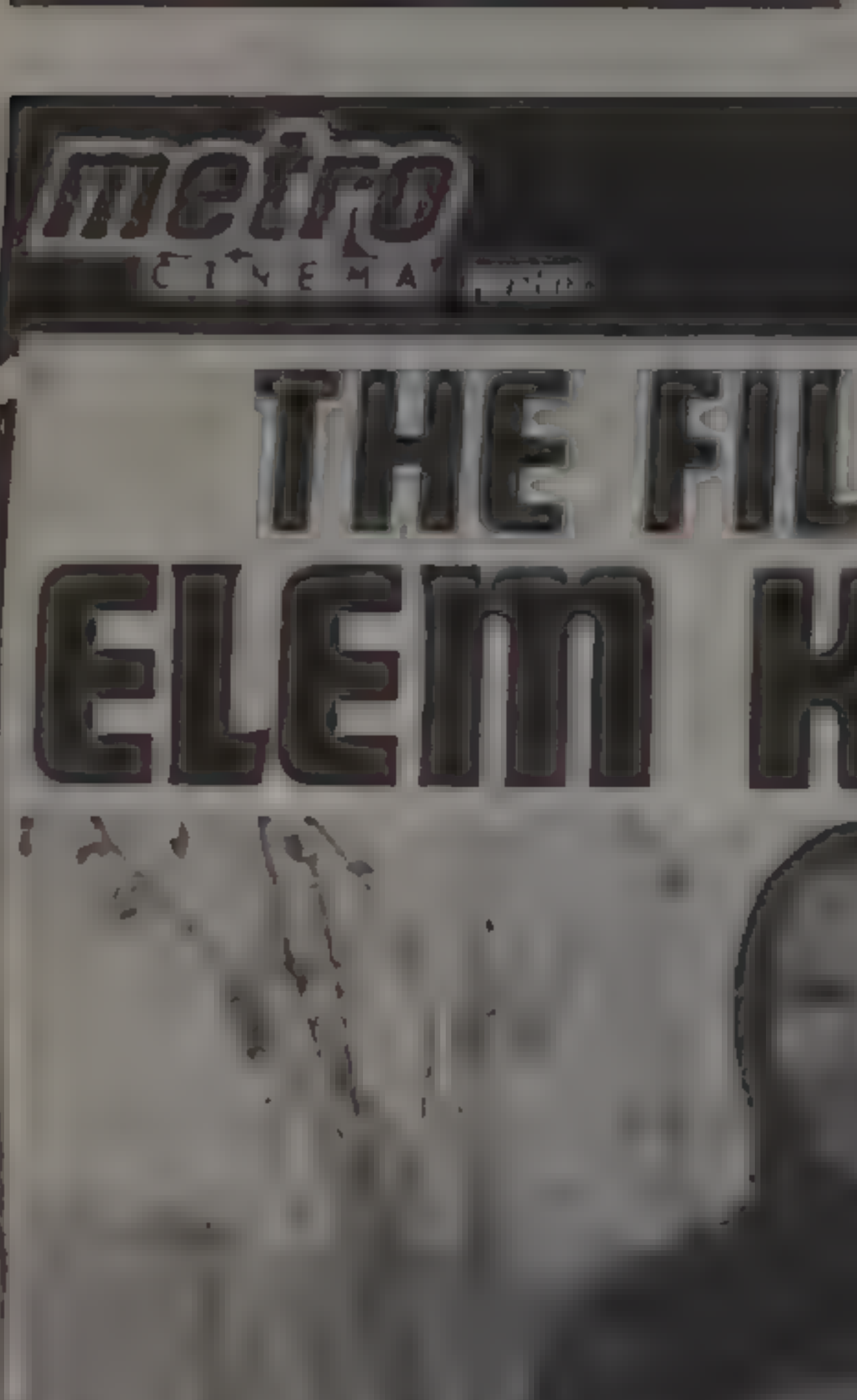
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STARTS FRIDAY! CITY CENTRE SILVERCITY SOUTH COMMON

EMPIRE THEATRES CLAREVIEW CHELSEA ENTERTAINMENT NORTH EDMONTON WESTMOUNT CENTRE GALAXY SHERWOOD PARK MALL GRANDIN ST. ALBERT
Check Directory or www.tribute.ca for Showtimes

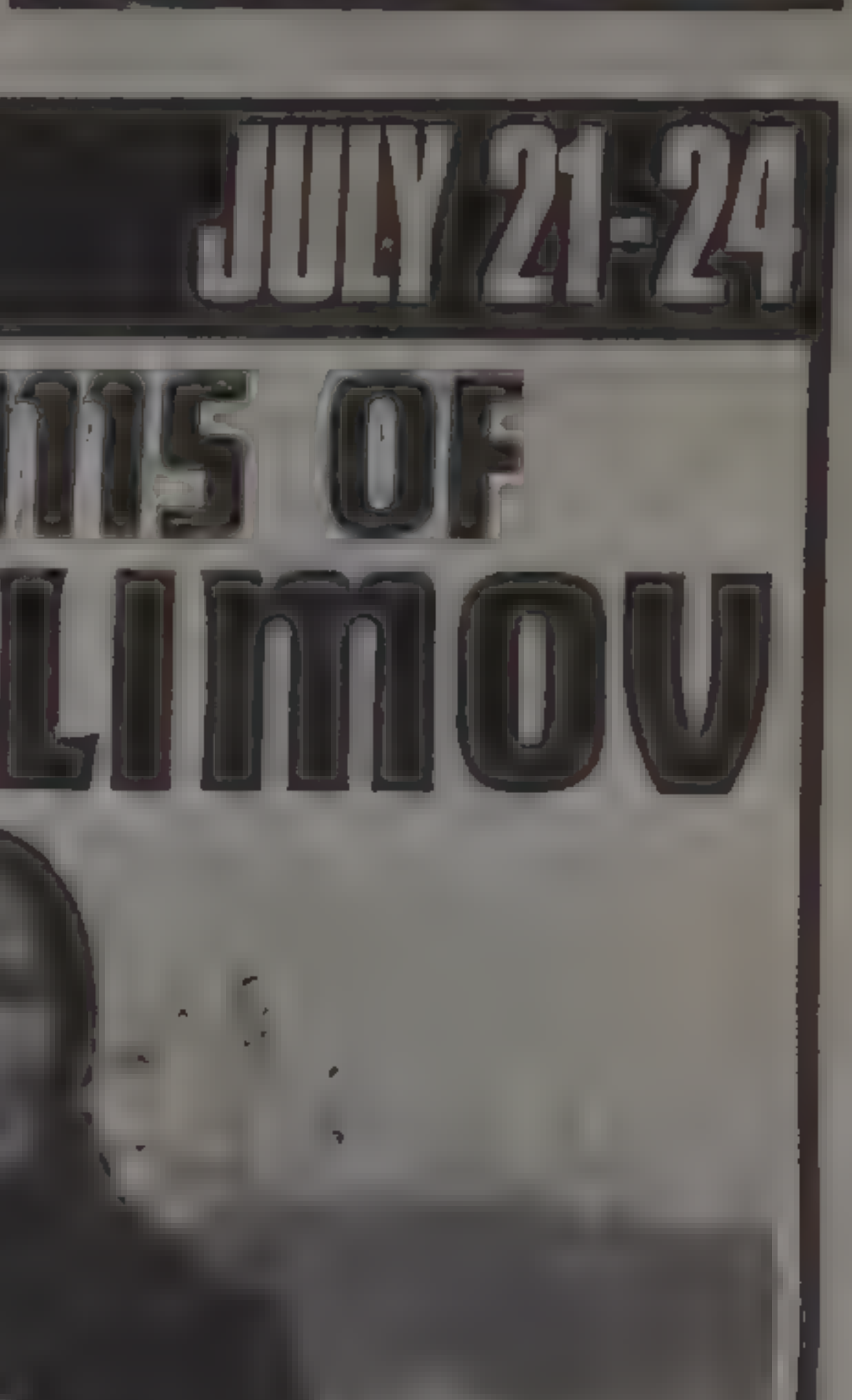
PRINCESS
THEATRE
10337 - Whyte Ave. - 433-0728



A SCANNER DARKLY

NIGHTLY 7:00 & 9:00 PM
SAT & SUN MATINEE 2:30 PM
LATES 10A WEDNESDAY 8:00PM, THURSDAY 10:00PM
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

PRINCESS
THEATRE
10337 - Whyte Ave. - 433-0728



PEACEFUL WARRIOR

NIGHTLY 6:00 & 9:15 PM
SAT & SUN MATINEE @ 2:00 PM
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA



Hey Wilson, can you still have fun?

BRIAN GIBSON / brian@vancouverweekly.com

You: I'm thinking of catching a flick tonight. You saw that new comedy, right? *You, Me and Dupree*?

Me: Yep.

Y: What'd you think?

M: Well, it's—

Y: It's great fun, man, c'mon! You should go see it. Seriously.

M: Who's that? And why's he lying on the bean bag in the living room?

Y: Dupree. He's sort of a sham-



PREVIEW

YOU, ME AND DUPREE
DIRECTED BY ANTHONY & JOE RUSSO
WRITTEN BY MIKE LESIEUR
STARRING OWEN WILSON, KATE HUDSON,
MATT DILLON

bling, affable drifter, played by Owen Wilson, with dirty blond mop hair, that hawk nose and that slightly over-enunciating way of talking. Anyway, he's—

Dupree: I'm the best man at my buddy Carl's (Matt Dillon) wedding. He's marrying this girl Molly (Kate Hudson), but then I lose my job and they let me stay with them and I bum around and play with kids—

M: Play with kids?

Y: No, no, not like that. Dupree's a pretty harmless, eager guy who gets along with everyone, not one of those stupid frat types or those man-child Adam Sandler characters who obsess about boobies or cook up juvenile revenge schemes.

D: Hey, thanks. Embrace your reviewer-ness, man!

M: What?

Y: That's one of his latest expressions. He spouts some pretty amusing self-empowerment slogans after getting inspired by Lance Armstrong. Anyway, *You, Me and Dupree* is only good when Wilson's around—he tosses off some funny scenes of self-pity and self-abuse. Carl and Molly just live on this HGTV set and are so bland that their most exciting moment comes when they change the chorus in "Smooth Operator" to "Smooth Margarita." Dupree's happy-go-lucky, embrace-your-inner-lan-

guisher mentality always brings the movie back to life.

D: Thanks again, pal. But you know, I help them to love and live together by the end.

M: Actually, that sounds pretty lame.

Y: YEAH, IT IS. There's no real core to the comedy, which is pretty low maintenance. Basically, Dupree shows how pathetic and childish these two numbnut newlyweds are—Molly even has to ask Dupree how to talk to her husband, rather than just talking to him.

And her CEO father, played by Michael Douglas, is a zero-dimensional version of Gordon Gekko—you might as well put a moustache on him and have him twirl it villainously while he makes Carl feel inadequate.

Carl gets even more infantile and uninteresting as he feels whipped and then gets jealous—but in the end, the hints of misogyny and the suggestions of middle-class hollowness just blow away in a puff of cheery goodwill.

I can throw seven different kinds of smoke!

M: What?

Y: Oh, that's another one of his non-sequitur sayings. I'm getting a bit worried about him, actually. I mean, I brought him home with me after the movie because he just seemed so dopey and mopey, as though he had no purpose, no direction anymore. You mind if he stays with us for a little while?

D: Just until I get over *Little Man* beating me at the box office? Please? ♡

metro CINEMA JULY 21-24

THE FILMS OF ELEM KLIMOV



RASPUTIN
FRIDAY at 8:00PM

WELCOME, OR NO TRESPASSING
SATURDAY at 7:00PM

THE ADVENTURES OF A DENTIST
SATURDAY at 9:00PM

COME & SEE
SUNDAY at 8:00PM

FAREWELL
MONDAY at 8:00PM

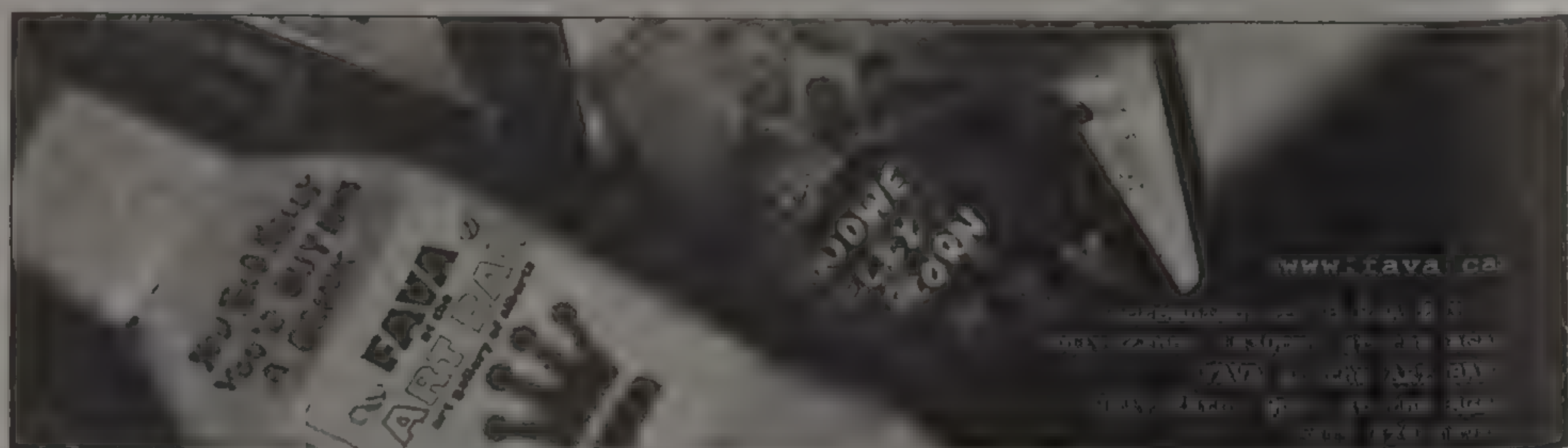
All Metro screenings are held at Zeitler Hall in the Citadel Theatre, 9023-101 A Ave. For more information, call 425-9212, or log on to www.metrocinema.org



GARNEAU
theatre
872-109 Street - 433-0728



AN INCONVENIENT TRUTH
NIGHTLY 7:00 & 9:00PM
SAT & SUN MATINEE @ 2:00
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA



FAVA is a not-for-profit, artist run resource centre for independent media artists.

FILM WEEKLY

CLERKS II Jason Mewes, Kevin Smith and Rosario Dawson star in *Dogma* director Kevin Smith's film about two penultimate slackers with big plans but not too much ambition. Read Tyson Kaban's review on page 51.

LADY IN THE WATER Paul Giamatti, Bryce Dallas Howard and Noah Gray-Cabey star in *The Sixth Sense* director M. Night Shyamalan's about a man who rescues a woman from a pool, only to find out that he is actually a storybook character trying to return to her world.

MONSTER HOUSE The voices of Steve Buscemi, Nick Cannon and Maggie Gyllenhaal star in first-time feature director Kenan's animated adventure about three teens who discover that their neighborhood's house is a living, breathing, scary monster. Read Darren Zenko's review on page 49.

MY SUPER EX-GIRLFRIEND Uma Thurman, Owen Wilson and Anna Faris star in *Evolution* director Ivan Reitman's romantic comedy about a regular guy who breaks up with his superhero girlfriend, causing her to use her powers to make his life miserable.

THE FILMS OF ELEM KLIMOV Russian director Klimov struggled against the state censorship of the communist regime to have his films made and seen. What resulted is an oeuvre of satire and political allegory. Read Josef Braun's review on page 23. *Rasputin* FRI, JUL 21 (8 PM); *Welcome, or No Trespassing* SAT, JUL 22 (7 PM); *The Adventures of a Dentist* SAT, JUL 22 (9 PM); *Come and See* SUN, JUL 23 (8 PM); *Farewell!* MON, JUL 24 (8 PM); ZEIDLER HALL, THE CITADEL.

THE THIRD MAN Joseph Cotton, Orson Welles and Alida Valli star in *Follow Me!* Director Carol Reed's thriller about a pulp fiction novelist who goes to Vienna of a friend, only to arrive and find that his friend has died. ROYAL ALBERTA MUSEUM (102 AVENUE & 128 STREET); MON, JUL 24 (8 PM)

FILM LISTINGS

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHADA THEATRE-JASPER

6094 Connaught Dr. Jasper, 852-4749

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Daily 1:30, 6:30, 9:30

SUPERMAN RETURNS (PG) Daily 1:30, 6:30, 9:30

CINEMA CITY 12/MOVIES 12

Cinema 12: 3633-99 St. 483-5481

INSIDE MAN (14A, coarse language) Sat-Sun 10:55 Daily 1:25, 4:05, 6:55, 9:50 Fri-Sat late show 12:15

R.V. (PG) Sat-Sun 11:30 Daily 2:00, 4:35, 7:10, 9:30 Fri-Sat late show 11:40

THE WILD (G) Sat-Sun 11:00 Daily 1:10, 3:20, 5:10, 7:05, 9:10 Fri-Sat late show 11:10

POSEIDON (14A) Sat-Sun 11:40 Daily 2:15, 4:50, 7:20, 9:40 Fri-Sat late show 11:45

SENTINEL (14A) Sat-Sun 11:15 Daily 1:45, 4:30, 7:30, 10:00 Fri-Sat late show 12:10

MISSION IMPOSSIBLE 3 (14A, violence) Sat-Sun 10:50 Daily 1:35, 4:10, 7:10, 9:55 Fri-Sat late show 12:15

UNITED '93 (14A) Daily 4:25, 7:15 Fri-Sat late show 11:55

STICK IT (PG) Sat-Sun 11:35 Daily 2:05, 7:25

JUST MY LUCK (PG) Sat-Sun 11:25 Daily 1:40, 4:45, 7:35, 9:55 Fri-Sat late show 12:20

ICE AGE: THE MELTDOWN (PG) Sat-Sun 11:05 Daily 1:20, 4:00, 6:50, 9:20 Fri-Sat late show 11:15

SCARY MOVIE 4 (14A, crude content) Sat-Sun 11:10 Daily 1:55, 4:40, 7:20, 9:45 Fri-Sat late show 11:50

THE BENCHWARMERS (PG, crude content) Sat-Sun 11:20 Daily 2:10, 10:05

TAKE THE LEAD (PG, coarse language) Daily 4:15, 9:40 Fri-Sat late show 12:00

SHE'S THE MAN (PG) Sat-Sun 11:35 Daily 1:50, 4:20, 7:00, 9:25 Fri-Sat late show 11:40

INSIDE MAN (14A, coarse language) Sat-Sun 10:45 Daily 1:20, 4:00, 6:45, 9:25 Fri-Sat late show 11:55

R.V. (PG) 11:10 Daily 1:30, 4:05, 6:55, 9:15 Fri-Sat late show 11:15

THE WILD (G) Sat-Sun 10:55 Daily 1:15, 3:10, 5:05, 7:05, 9:05 Fri-Sat late show 10:55

POSEIDON (14A) Sat-Sun 11:20 Daily 1:40, 4:20, 7:20, 9:40 Fri-Sat late show 11:50

MISSION IMPOSSIBLE 3 (14A, violence) Sat-Sun 10:50 Daily 1:25, 4:05, 6:50, 9:35 Fri-Sat late show 12:05

STICK IT (PG) Sat-Sun 11:05 Daily 2:05, 7:35

JUST MY LUCK (PG) Sat-Sun 11:35 Daily 4:55, 7:25

ICE AGE: THE MELTDOWN (PG) Sat-Sun 11:00 Daily 1:00, 3:00, 5:00, 7:00, 9:00 Fri-Sat late show 11:00

SILENT HILL (18A, gory scenes, disturbing content) Sat-Sun 11:00 Daily 1:35, 4:05, 7:15, 9:45 Fri-Sat late show 12:15

SCARY MOVIE 4 (14A, crude content) Daily 1:45, 9:40 Fri-Sat late show 12:00

TAKE THE LEAD (PG, coarse language) Sat-Sun 11:15 Daily 1:55, 4:45, 7:10, 10:05 Fri-Sat late show 12:20

LUCKY NUMBER SLEVIN (18A, violence) Daily 4:10, 9:55 Fri-Sat late show 12:10

CITY CENTRE

10000 120 Ave. 471-7200

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Daily 12:30, 3:45, 7:10, 9:50

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children, no passes) Daily 12:00, 3:15, 6:45, 10:15

YOU, ME AND DUPREE (PG, sexual content, not recommended for young children) Daily 12:40, 3:55, 6:30, 9:15

MY SUPER EX-GIRLFRIEND (PG, sexual content, not recommended for children) Daily 1:10, 4:15, 7:20, 10:00

CLICK (14A) Fri-Wed 12:00, 4:25, 7:40, 10:20; Thu 1:20, 4:25, 7:40

MONSTER HOUSE (PG, frightening scenes, not recommended for young children) Daily 12:20, 2:40, 5:00, 7:15, 9:30

THE DEVIL WEARS PRADA (PG) Daily 12:50, 4:05, 7:00, 9:40

CLERKS II (18A, crude sexual content throughout) Daily 1:00, 3:35, 7:30, 10:10

SUPERMAN RETURNS (PG) Daily 12:10, 3:25, 6:40, 10:05

CLAREVIEW

4211-139 Ave. 472-7800

SUPERMAN RETURNS (PG) Sat-Thu 12:10, 3:20, 6:30, 9:40

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Sat-Thu 12:20, 3:25, 6:35, 8:00, 9:45

CLERKS II (18A, crude sexual content throughout) Sat-Thu 12:15, 2:30, 5:00, 7:40, 10:10

MONSTER HOUSE (PG, frightening scenes, not recommended for young children) Sat-Thu 12:40, 2:45, 4:50, 7:05, 9:20

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Sat-Thu 1:30, 4:00, 7:20, 9:50

MY SUPER EX-GIRLFRIEND (PG, sexual content, not recommended for children) Sat-Thu 1:50, 4:10, 7:30, 10:00

YOU, ME AND DUPREE (PG, sexual content, not recommended for young children) Sat-Thu 1:40, 4:30, 7:00, 9:30

LITTLE MAN (PG, crude content, not recommended for children) Sat-Thu 1:10, 3:50, 6:45, 9:00

THE DEVIL WEARS PRADA (PG) Sat-Thu 1:00, 3:40, 6:50, 9:15

CARS (G) Sat-Thu 1:20, 4:20

GALAXY CINEMAS - SHERWOOD PARK

9920 Sherwood Drive 464-0000

MY SUPER EX-GIRLFRIEND (PG, sexual content, not recommended for children, no passes) Fri-Sun 12:15, 3:40, 7:05, 9:50; Mon-Thu 3:40, 7:05, 9:50

MONSTER HOUSE (PG, frightening scenes, not recommended for young children, no passes) Fri-Sun 12:45, 4:15, 7:00, 9:20; Mon-Thu 4:15, 7:00, 9:20

CLERKS II (18A, crude sexual content throughout) Fri-Sun 12:25, 3:50, 7:30, 10:10; Mon-Thu 3:50, 7:30, 10:10

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Fri-Sun 12:00, 3:30, 7:15, 9:55; Mon-Thu 3:30, 7:15, 9:55

YOU, ME AND DUPREE (PG, sexual content, not recommended for young children, no passes) Fri-Sun 12:40, 4:10, 7:25, 10:05; Mon-Thu 4:10, 7:25, 10:05

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Fri-Sun 11:45, 12:20, 3:00, 3:30, 6:30, 7:20, 10:00, 10:30; Mon-Thu 3:00, 3:30, 6:30, 7:20, 10:00

SUPERMAN RETURNS (PG) Fri-Sun 11:50, 3:15, 6:45, 10:15; Mon-Thu 3:15, 6:45, 10:15

THE DEVIL WEARS PRADA (PG) Daily 7:10, 9:45

CLICK (14A) Fri-Sun 12:30, 4:00; Mon-Thu 4:00

CARS (G) Fri-Sat 12:10, 3:05, 6:50, 9:30; Sun 12:10, 3:05, 9:30; Mon-Thu 3:05, 6:50, 9:30

WWE: GREAT AMERICAN BASH (Classification not available) Sun 6:00

GARNEAU

8712-109 St. 433-0723

AN INCONVENIENT TRUTH (PG) Daily 7:00 9:00 Sat-Sun 2:00

GATEWAY 8

8800 Gateway Blvd. 463-0000

THE LAKE HOUSE (PG, Dolby Stereo Digital) Fri Mon-Thu 3:30, 7:10 9:30; Sat-Sun 1:20, 3:30, 7:10 9:30

KINKY BOOTS (PG, Dolby Stereo Digital) Fri Mon-Thu 3:40 6:45, 9:50, Sat-Sun 1:30, 3:40, 6:45, 9:50

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG, violence, not recommended for children, Dolby Stereo Digital) Fri Mon-Thu 4:10, 7:05, 9:35; Sat-Sun 1:40, 4:10, 7:05, 9:35

THANK YOU FOR SMOKING (14A, crude sexual language, mature themes, Dolby Stereo Digital) Fri Mon-Thu 3:50, 7:30, 9:20; Sat-Sun 12:30, 3:50, 7:30, 9:20

A PRAIRIE HOME COMPANION (PG, DTS Digital) Fri Mon-Thu 4:00, 6:50, 9:15, Sat-Sun 12:40, 4:00, 6:50, 9:15

GARFIELD: A TAIL OF TWO KITTIES (G, DTS Digital) Fri Mon-Thu 3:30, 6:30; SAT 1:00, 3:30 6:30; Sun 1:00, 6:30

GOLMAAL (PG, DTS Digital) Fri-Sat Mon-Thu 8:45, Sun 3:30 8:45

THE BREAK-UP (PG, coarse language, not recommended for young children, Dolby Stereo Digital) Fri Mon-Thu 4:20, 7:15 9:45, Sat-Sun 1:10, 4:20, 7:15, 9:45

THE OMEN (14A, gory violence, frightening scenes, DTS Digital, Dolby Stereo Digital) Fri Mon-Thu 3:20, 7:20, 9:40, Sat-Sun 12:50, 3:20, 7:20, 9:40

GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave. St. Albert

THE DEVIL WEARS PRADA (PG) 1:05, 5:30, 7:35

CLICK (14A) 3:15 9:45

MY SUPER EX-GIRLFRIEND (PG, sexual content, not recommended for young children, no passes) Daily 1:00, 3:05, 5:15, 7:25 9:35

YOU, ME AND DUPREE (PG, sexual content, not recommended for young children) Daily 1:15, 3:20, 5:25, 7:45, 9:55

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children, no passes) Daily 12:55, 3:50, 6:50 9:40

MONSTER HOUSE (PG, frightening scenes, not recommended for young children, no passes) Daily 1:30, 3:30, 5:35, 7:30, 9:15

LEDUC CINEMAS

4762-50 St. Leduc 936-2728

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Daily 12:40, 3:45, 6:50, 9:45

YOU, ME AND DUPREE (PG, sexual content, not recommended for young children) 12:20 3:40, 7:20, 9:40

GARFIELD: A TAIL OF TWO KITTIES (G) Daily 1:00, 3:20 7:15

THE LAKE HOUSE (PG) Daily 9:20

CLICK (14A) Daily 1:10, 3:30, 7:10, 9:30

MAGIC LANTERN CINEMA - CAMROSE

Camrose 780-608-2144

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Daily 6:50 9:05 Sat-Sun Tue Thu 11:00

MY SUPER EX-GIRLFRIEND (PG, sexual content, not suitable for young children) Daily 7:00 9:10 Sat-Sun Tue Thu 2:05

MONSTER HOUSE (PG, frightening scenes, not recommended for young children) Daily 7:05 9:15 Sat-Sun Tue Thu 2:10

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for younger children) Daily 7:30 Sat-Sun Tue Thu 1:50

YOU, ME AND DUPREE (PG, sexual content, not suitable for young children) Daily 6:55 9:00 Sat-Sun Tue Thu 2:00

MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St. Spruce Grove 972-2332

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Daily 7:00 Sat-Sun Tue Thu 2:00

METRO CINEMA

9928-101A Ave. Citadel Theatre 425-9212

RASPUTIN (AGONY) (14A) Fri 8:00

WELCOME OR NO TRESPASSING (PG) Sat 7:00

THE ADVENTURES OF A DENTIST (STC) Sat 9:00

COME AND SEE (STC) Sun 8:00

FAREWELL (14A) Mon 8:00

GLOBAL VISIONS PRESENTS: OUR OWN PRIVATE BIN LADEN (STC) Thu 7:00

NEW WEST MALL

8882-170 St. 444-1829

RV (PG, Fri-Sun 2:20, 4:40 7:20 9:35 Mon-Thu 4:40 7:20 9:35

INSIDE MAN (14A, coarse language) Fri-Sun 1:30, 4:10 6:45 9:25, Mon-Thu 4:10, 6:45, 9:25

POSEIDON (14A) Fri-Sun 1:50, 4:20, 7:10, 9:40, Mon-Thu 4:20, 7:10, 9:40

THE WILD (G) Fri-Sun 2:10, 4:35, 6:50 9:10, Mon-Thu 4:35 6:50 9:10

MISSION: IMPOSSIBLE III (14A, violence) Fri-Sun 2:00, 4:30 7:00, 9:30, Mon-Thu 4:30, 7:00, 9:30

ICE AGE: THE MELTDOWN (PG) Fri-Sun 1:45, 4:15, 6:40 8:50, Mon-Thu 4:15 6:40, 8:50

JUST MY LUCK (PG) Fri-Sun 1:40, 4:00, 6:30, 9:00 Mon-Thu 4:00 6:30, 9:00

SILENT HILL (18A, gory scenes, disturbing content) Daily 9:20

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children, no passes) Daily 1:50 4:20 6:50 9:20

MONSTER HOUSE (PG, frightening scenes, not recommended for young children, no passes) Daily 12:10, 2:40, 5:10, 7:40, 10:10

CLERKS II (18A, crude sexual content throughout) Daily 12:30, 3:00, 5:30, 8:10, 10:40

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Daily 1:20 4:10

YOU, ME AND DUPREE (PG, sexual content, not recommended for young children, no passes) Daily 2:00, 4:30, 7:00, 9:30

LITTLE MAN (PG, crude content, not recommended for children) Daily 2:10, 5:20, 8:10, 10:40

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children, no passes) Daily 1:50 4:20 6:50 9:20

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PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children, no passes) Daily 1:50 4:20 6:50 9:20

CLERKS II (18A, crude sexual content throughout) Daily 12:30, 3:00, 5:30, 8:10, 10:40

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) Daily 1:20 4:10

YOU, ME AND DUPREE (PG, sexual content, not recommended for young children, no passes) Daily 2:00, 4:30, 7:00, 9:30

SILVERCITY WEM

WEM 8882-170 St. 444-2400

LADY IN THE WATER (PG, frightening scenes, not recommended for young children) RWC, Digital Daily 12:40 3:40 7:10, 10:10

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Digital Fri-Sat Mon-Thu 12:00, 12:30, 3:30, 6:30 7:00, 7:30, 10:00, 10:30, 11:00, Sun 12:00, 12:30, 3:30, 4:00, 7:00, 7:30, 10:00, 10:30, 11:00

YOU, ME AND DUPREE</

Two drummers, two EPs, but still No Hands

PREVIEW

SAT, JUL 22 (9 PM)
NO HANDS
 WITH FIELD & STREAM,
 MAPS OF THE NIGHT SKY
 SIDETRACK CAFÉ, \$10

JOEL KELLY / joel@vuweekly.com

When it comes to Edmonton-based suicide rockers **No Hands**, it seems that the only predictable marker is well, unpredictability.

Over the course of their two-year career, the band has chewed through two drummers, one drum machine and a sound that has ranged from straight-up guitar rock to experimental electropunk, still managing to release two well-received EPs.

However, the latest incarnation of No Hands seems to have found a degree of stability, stability that has led them into the studio in their quest for a full-length record.

With the addition of drummer Tim Rechner of Champion, Alberta and bassist James Stewart of the *Last Deal*, No Hands frontman Clayton Skinner is feeling pleased about the band's foray into yet another genre-busting effort.

"[Stewart] brings a handsome sexual swagger to our suicide-rock and [Rechner] kicks back on the kit and grooves like a hot Papa," he raves. "To me, they make the songs sound natural."

ACCORDING TO SKINNER, the new full-length effort, due out some time this fall, will feature yet another facet to the No Hands sound, venturing into "raucous death-country."

Produced by Graham Lessard, this record will feature "almost entirely real drums and much more rockin' than their last EP, *Roughing It in the Bush*," says Skinner.

With this new record's imminent release and the band's newfound stability, it seems No Hands will stick around and continue to be a part of the city's unique scene for the foreseeable future, as opposed to ditching Edmonton for the supposedly greener pastures of Vancouver or Toronto like some of their contemporaries (cough, All Purpose Voltage Heroes, cough).

"Edmonton is out of the way enough that people really seem to appreciate indie artists, but it's big enough to have a large fan base for a lot of musicians, too," Skinner explains.

"Our fanbase here is definitely the strongest." ▀

MSTRKRFT have *The Looks* to make it

THEY'VE NO VOWELS, BUT SEX-TECHNO DJ DUO HAS PLENTY OF EASY LOVE

TYSON KABAN / tyson@vuweekly.com

Techno still might be a dirty word in most civilized music circles, but according to Al-P, one-half of Toronto-based remix twosome **MSTRKRFT**, it's not for the same reason it used to be.

Although their music is driven by sterile synths, robotic vocals and canned bass beats, Al-P says he and his partner-in-crime, moonlighting Death from Above bassist Jesse F. Keeler, are just as—if not more so—influenced by what naturally transpires between two people sweating on and off the dance floor as they are by artificial technology.

"We inject an element of sex in our songs because that's what good dance music is all about: dancing and trying to get laid," he says over the phone from Toronto.

"If we didn't, I guess we probably would just sound like a couple of robots."

To drive that point home, just watch the video MSTRKRFT (buy some vowels, and then you can pronounce it like "masterkraft") released for the track "Easy Love," the first single from their new LP, *The Looks*.

AVAILABLE FOR YOUR viewing pleasure on their website, the video depicts some naughty secretary-types in high heels and skimpy business casual attire, doing some rather naughty things with milkshakes. Comprised of close-up shots of luscious red-lipsticked lips sucking on straws and the women getting drenched with and spitting out a



PREVIEW

WED, JUL 26 (9 PM)
MSTRKRFT
 WITH THE JUAN MACLEAN, LAZARO CASANOVA
 STARLITE ROOM, \$14

mysterious creamy liquid, the video perfectly demonstrates, at least in the right situation, just how unrobotic MSTRKRFT's dance tracks

really are.

"Yeah, the 'Easy Love' video is borderline fetish pornography," Al-P admits. "The video is kind of overtly sexual, but when people actually listen to the song, I think they can really figure out what's happening."

After remixing hits for indie acts like Annie, Metric and Wolfmother, *The Looks* marks MSTRKRFT's first album

of completely original material, and as he's just implied, Al-P says the record isn't meant for one person to play by themselves. It's for gettin' down.

"It's not for sitting down and listening to it alone so you can learn something about yourself," he says. "It's to be played by DJs in a club or at a party, as long as there are at least a couple of people involved." ▀



REVUE / FRI, JUL 14 / CAMERON LATIMER & DUSTIN BENTALL / SIDETRACK CAFÉ

When the Bottle & the Truth Tour landed at the Sidetrack, there was little doubt that Ridley Bent's country-fied hip-hop folk was the big draw, but that didn't mean that Cameron Latimer and Dustin Bentall, his co-conspirators on the jaunt, weren't worth seeing as well. The evening opened up with the songwriters each playing their-the bass while Latimer started things off with a voice that recalls the best country crooners of the past—with just enough scratchy grit to give his tightly written songs a sense of danger. Latimer then took over on bass while Bentall took centre stage, turning up the volume and laying his emotions bare with a raspy voice, prepping the crowd nicely for Bent. —EDEN MUNRO / eden@vuweekly.com



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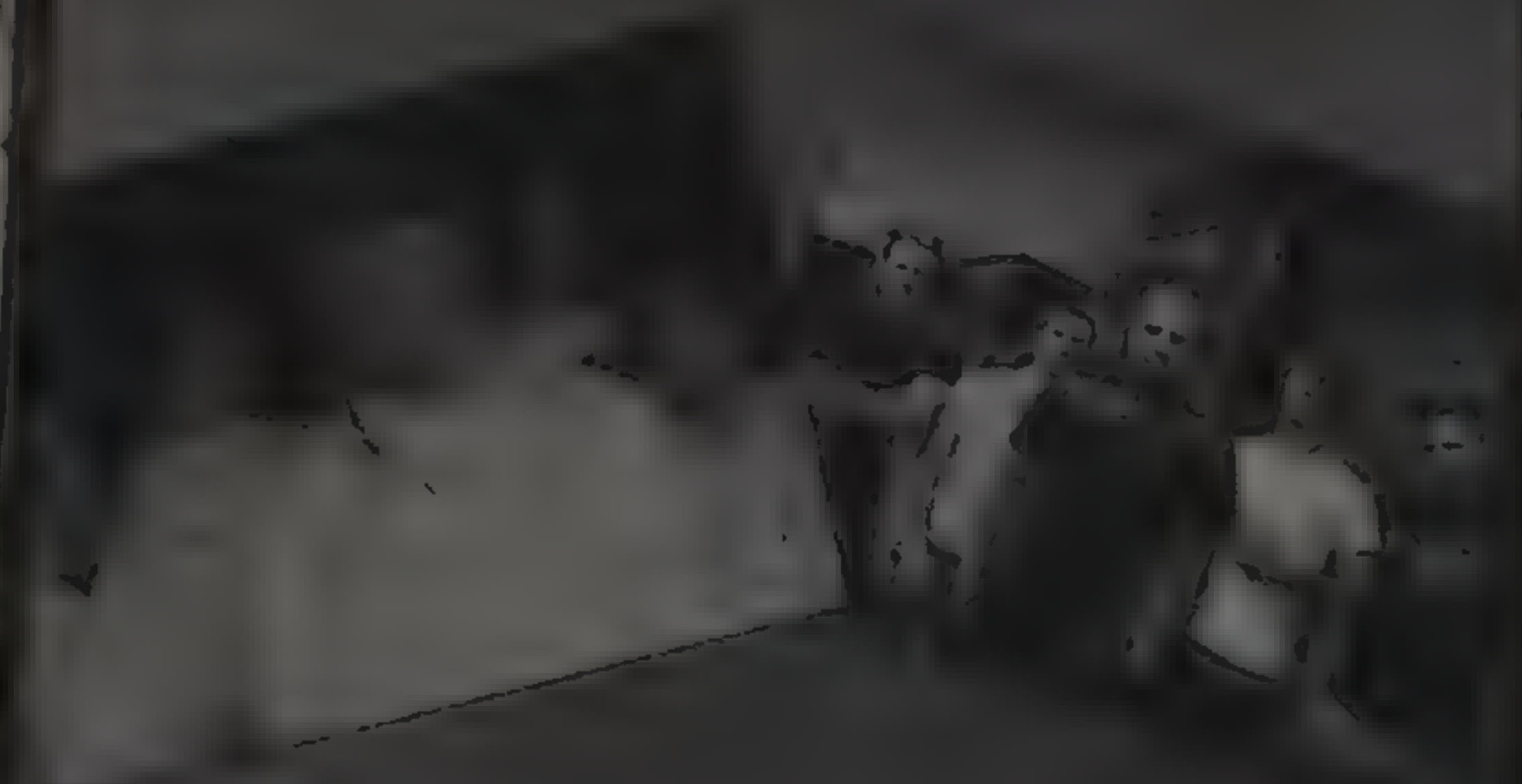
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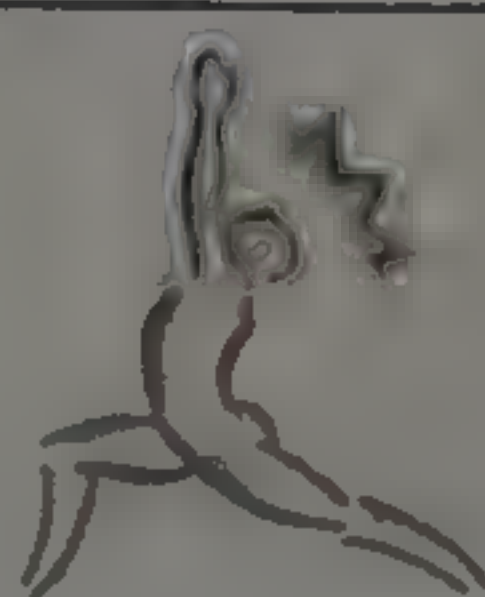
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Nerves become him

PRIESTNER PREPARES TO OPEN FOR HIS IDOL

DAVID BERRY / david@vueweekly.com

Colin Priestner grinds the zipper of his fleece jacket between his fingers. He moves the zipper up a few inches, then back down. He spins the large, black beads on his necklace. He runs his hand through his hair, far too short to get anywhere near his eyes, purses his lips, and leans forward before backing off again, uncertain of even which posture would be best.

If we were meeting at this coffee shop under any other circumstances, I'd swear he was about to kiss me.

But there's, uh, something else on the tennis-prodigy-cum-folk-singer's mind, something even my robust sexuality can't compete with: Priestner's a little over a week away from sharing the stage with his musical idol, and he's really not quite sure if he's ready for that.

"I'm super nervous. It kind of hit me yesterday, because I've been telling myself, 'It's in the future, it's in the future,' but now it's just—here," he explains, fingers nervously trying to illustrate his point in the air in front of

PREVIEW
TUE, JUL 25 (9 PM)
COLIN PRIESTNER
WITH DAN BERN
SIDETRACK CAFÉ, \$18

him. "I've been thinking about what songs I'm going to play, and what he's going to think of them, but mostly what it's going to be like to play in front of a 400-person, sold-out Sidetrack, opening for your hero."

THE HERO IN question is fellow folky Dan Bern. Priestner—who only got his musical start a few years ago, putting up a guitar-chord chart in his dorm room at Eastern Illinois where he had a much-publicized tennis scholarship—grew up on his father's Bob Dylan and, especially, Dan Bern records.

He's seen Bern play live around a dozen times and even spent some time down in Bern's New Mexico home this spring, discussing the finer points of recording vocals and song selection and playing a gig at Bern's neighbourhood coffee shop. But Priestner has never actually played on the same stage as the guy, and now that's he's on the verge of releasing his first full-

length record, *God and Wall Street*, he's starting to realize that this prospect is—well, it's something entirely different, as his demeanour suggests.

"The coffee shop thing helped because he was watching then, and he started singing along with the choruses and stuff like that, so that was kind of a thrill, but it'll be different opening for him," says Priestner with an uneasy smile, though he also admits that it's not just playing with his idol that has him worked up.

"Everybody there—or, the majority of the people there, I guess some will be there to see me—are big fans of Dan Bern, who's my favourite singer, so it's kind of a built-in audience for me, which means it's kind of like an audition for me, to see if I can get by the Dan Bern fans."

"Maybe Dan will introduce me or people will read this or something and figure, 'Oh, Dan Bern likes him, he's okay,'" adds Priestner with a slightly more comfortable laugh.

"You know, I've been to my fair share of shows where I've been guilty of talking through the opener, but I hope people don't do that to me especially not at this show." ♥



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REVUE / TUE, JUL 18 / THE BURNIN' SANDS / SIDETRACK CAFÉ This whole E town surf rock thing is a bit perplexing. A couple of years back, a bevy of Hawaiian-shirted Stratocaster-slinging instrumental trios burst onto our decidedly beachless city's scene, and much to the surprise of many observers (well, okay, me), a surprising number of these Ventures-esque groups are still making a go of it, including the Burnin' Sands, who opened for Saskatchewan ska band Skavenjah last Tuesday at the Track. The band does clean, straight-ahead, beach-worthy surf rock, opening the set with "Miserlou" and Sands' frontman François Maltais does a surprisingly decent Dick Dale, despite his thick French-Canadian accent. Add in bassist Dimitri Baloukov and the anomaly is complete—a French guy and a Russian bashing away on a stage in Edmonton somehow evoking Maui or San Diego. They must be good. —ROSS MUROZ / ross@vueweekly.com



There's no more K-Days, but Ed Fest still has a little Honey

EDEN MUNRO / eden@vuweekly.com

A hundred and twenty-five years after the first Northlands exhibition, the Klondike Days moniker is gone, replaced by the more modern (and somewhat generic sounding) Capital EX. Along with the change in name comes a big new addition in the way of Ed Fest, 10 days of big name stars, most of whom have very little to do with Edmonton—other than, I suppose, the fact that their albums can be purchased here in the city.

But fear not, intrepid fair goers, for the powers that be have seen fit to book a few local acts on the festival bills, including rising rockers **Tupelo Honey**. The band is currently wrapping up a few road dates around the province, so Ed Fest will be a nice way of capping things off with a big show back home. Bassist Steve Vincent checked in over the phone from Peace River, where the band had become mired in misdirection while searching for the venue where they

PREVIEW TUE, JUL 25 (7 PM)
TUPELO HONEY
WITH THREE DAYS GRACE, OLIVER BLACK
ED FEST, \$25

would be opening for Default

"The big festival shows, especially in the hometown, are awesome," Vincent says. "There are a bazillion people that come out, so it's easier to trick people into thinking you're in a big serious band like that. There are so many people there, and they all know the songs."

GROWING UP IN Edmonton, Klondike Days was always part of Vincent's summers (partly because of the sheer numbers of "awesomely hot girls," he admits) and Tupelo Honey have played K-Days in the past, so Vincent and the rest of the band have an idea of what they're heading into, although he refuses to categorize the exhibition as familiar.

"Never is it comfortable and famil-

iar," he sighs, "when you're surrounded by crazy circus midgets with one hand trying to get you to pay to throw balls into some barrel that's been rigged so you can win an inflatable fish."

So, what does Vincent think about the exhibition's image overhaul? "To be honest, what the hell is a Capital EX or Ed Fest?" he asks. "I mean, Ed Fest is fine, but it sounds more like you're celebrating some dude named Ed. Really, Klondike Days has a legitimate historical tradition with the Klondike gold rush and the entire reason that Fort Edmonton was set up."

Still, even with the changes, Vincent believes that the spirit of the event will remain the same. "I think it was probably changed so that some big wig could put his name on it," he contemplates. "You know: 'I changed the name of Klondike Days.' But I don't care, it's the same thing—same carnies, same little donuts, so everyone will be happy. It's Edmonton's big summer thing, so it's really cool to go there." ♥

REVUE / SAT, JUL 15 / OLD MAN LUEDECKE / BLACK DOG The Art Walk was in full swing along Whyte Avenue on Saturday afternoon, but anyone stepping inside the Black Dog found themselves ripped away from the teeming crowds outside as Nova Scotia's Old Man Luedecke sang and picked his banjo clawhammer style. The performance didn't feel like a time warp so much as Luedecke seemed to have come forward from the past, sharing an old world view of the present. The bar's patrons were easily won over, cheering and laughing as Luedecke introduced each song Woody Guthrie-style with a story over top of some gentle picking and strumming. And while Luedecke initially seemed quite serious, his dry sense of humour emerged as the afternoon drew on and he shared tales of poor schmucks who suddenly find meaning in *The Joy of Cooking* and liquor store fights amongst true loves.—EDEN MUNRO / eden@vuweekly.com



LIVE AT NEW CITY

JULY 20
FAT DAVE
LEATH
CRIMINAL MINDS

FAT DAVE CRIMEWAVE
LEATHER UPPERS
STEVE KOFY & THE LOKELS
SHOT BLOOD BOMBERS

JULY 21
AGENT
ORANGE
WITH GUESTS ASS

AGENT ORANGE
WITH GUESTS ASS
TIX ON SALE JUNE 21

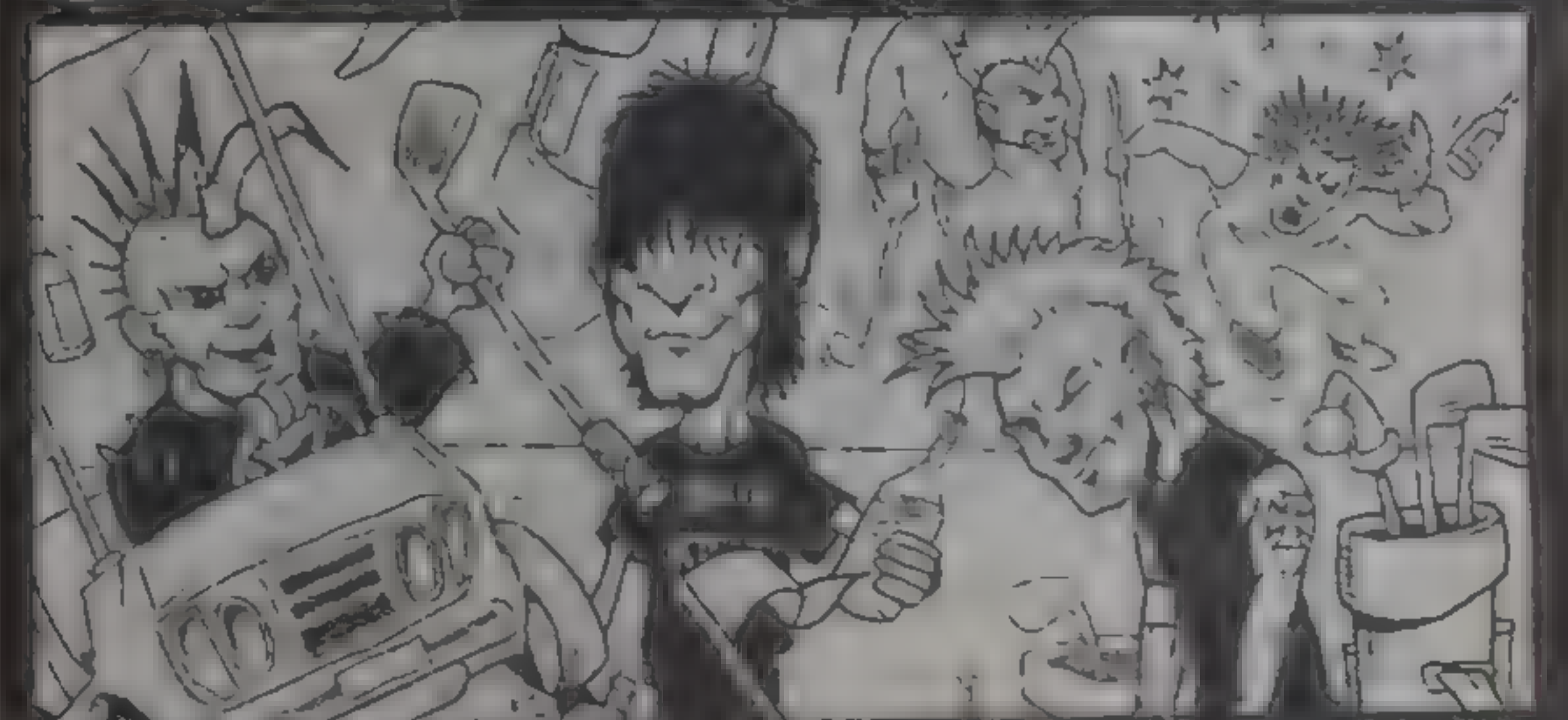
JULY 26
DIY
WEDNESDAY

DIY WEDNESDAY w/
WHITEWALL
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Furtado, Saukrates, Kwame, DJ
Bass; 5-7pmEPCOR STAGE Capital Ex: Souls
in Rhythm, 4 and 6:30pmFOUR ROOMS Don Organ
Quartet; 8pmJAMMERS PUB Thursday open
jam, 7-11pmJANIS & EARL AND GRILL
Open stage with The Poster Boys
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11:30pmJEFFREY'S CAFÉ Alfie
Zappacosta; \$25 (adv)JULIAN'S PIANO BAR
Jancinta Cormier (vocals, piano)NEW CITY URBAN LOUNGE
Fat Dave Crimewave, Leather
Uppers, Steve Kofay and the
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Hodgson (Supertramp); 9pmWILD WEST SALOON
Donovan

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Mark Stevens; 9pmNEW CITY URBAN LOUNGE
Trashateria: DJs Naz Nomad and
Beard of BeesON THE ROCKS Salsa and the
City: 9:30pm dance lessons,
Cuban salsa DJ to followOPPOSITE BUTLER AND TAP
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(door)BAR-B-BAR DJ James; no
cover

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Eskimos and Lions' official after
partyRENDZVOUS Some Won't
Splatter, Civil Savage (metal)SIDETRACK CAFÉ Field and
Stream, No Hands, Maps of the
Night Sky; 9pm; \$10 (door)TELUS STAGE Capital Ex:
Kardinal Offishall, Jully Black
9:30pmTOUCH OF CLASS Darrel Ban
Wood (rock); \$5 (door)VELVET UNDERGROUND
Dudley Dawson, The Ulim
Power Duo, guests; no minors;
8pm (door); \$8 (door)WILD WEST SALOON
DonovanZAKS ON 51ST AVENUE
band and dancing every
10pm-1am

DJS

KARLAP LATIN NIGHTCLUB
Top 40 with Latin band and DJ
PapiBACKDRAUGHT PUB
Element: D'n'B/house/breaksPREVUE / TUE, JUL 25 (8 pm) / OK COBRA / VELVET
UNDERGROUNDLondon via Montreal duo OK Cobra [aka vocalist Fritz tha Cat and
producer RecordFace] hope to get the Velvet Underground hop-
ping this Tuesday. The \$2.50 beer special will undoubtedly help.VELVET UNDERGROUND
NHMLS WLCM: Electro, techno,
no wave, hip-hop with DJ Nik 7
and a rotating cast of guests; no
minors; 8pm (door)WUNDERBAR In and Out: with
DJ Paul and Frank

DJS

THE BANK ULTRA LOUNGE
Midsummer Night's Dream; DJ
Miss Lisa, DJ Tamara Sky; \$10
(door)BAR-B-BAR DJ James; no
cover

BAR WILD Bar Wild Fridays

BOOTS Retro Disco: retro dance

BUDDY'S Dance party with DJ
AlvaroCALIENTE'S Funktion Fridays
with DJ Majess and MC Keith
Dean, Nitro Sound, DJ
Invinceable and BabygirlDANTE'S DISTRO
Messaging Singles Party: For sin-
gles 25-40, completely anony-
mous, totally addictiveESMERALDA'S DJ Jimmy
Friday; 8pm (door)FEVER NIGHTCLUB Friday
Nights: with DJ ShockerFUNKY BUDDHA (WHYTE
AVE) Top tracks, rock, retro with
DJ DamianGAS PUMP Top 40/dance with
DJ ChristianGINGUR SKY Funktion Fridays
Eskimos and Lions' official after
partyHALO Mod Club: indie rock, new
wave, Brit pop, and '60s soul
with DJ Blue Jay, DJ Travy D; no
cover before 10pm; \$5 (after
10pm)LEVEL 2 LOUNGE Hypnotic
FridayONE ON WHYTE Friday Nights
Top 40, R&B, house with
People's DJOPPOSITE BUTLER AND TAP
EDMONTON SOUTHRED STAR Femme Fatale: rock,
pop, hip hop with DJ KeltyTHE ROOST Gorgeous
Thursdays: goth/student night
with DJ Eddy, Toonflash, Dr
Lexxi Tronic; \$2 (non-
member)/free (members before
10pm)/\$2 (member after 10pm)RUM JUNGLE Student Night:
Great beatsSTANDARD DJ Danny Howells
(UK); tickets available at
TicketMaster, Treehouse,
Underground (WEM); ColourblindTOUCH OF CLASS
Wood (rock); \$5 (door)URBAN LOUNGE Mourning
Wood (rock); \$5 (door)WILD WEST SALOON
Donovan

DJS

KARLAP LATIN NIGHTCLUB
Top 40 with Latin band and DJ
PapiBACKDRAUGHT PUB
Element: D'n'B/house/breaksPREVUE / FRI, JUL 21 & SAT, JUL 22 (10 pm) / MOURNING
WOOD / URBAN LOUNGE, \$5The winners of Vue's prestigious "Worstest Band Name" prize
for the second year running play a two-night engagement at
Whyte's Urban LoungeGAS PUMP Top 40/dance with
DJ ChristianGINGUR SKY Funktion Fridays
Eskimos and Lions' official after
partyHALO Mod Club: indie rock, new

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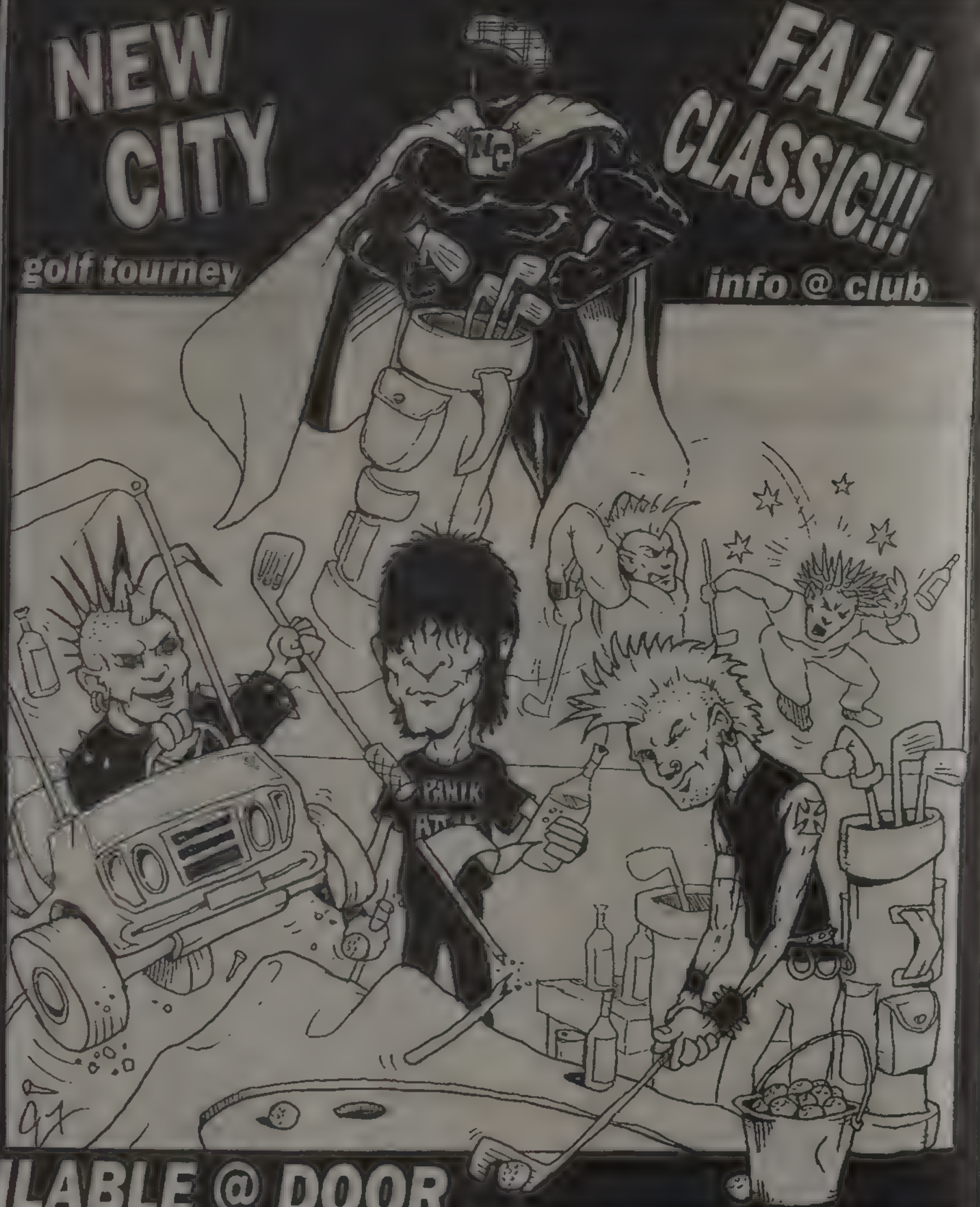
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Summertime and the living's Orange

PREVIEW FRI, JUL 21 (9 PM)
AGENT ORANGE
WITH THE JAMES T KIRKS, ASS
NEW CITY, \$12

AND MAJESKI / jared@vuweekly.com

It's been a hectic couple of weeks for **Agent Orange**. And while the group has only released five albums in the 20-plus years they've been together, they've probably toured the equivalent of 10 or 12 albums as the biggest So-Cal punk band in the world.

The proverbial grandfathers of So-Cal surf/punk have been soaking up the sun and cramming in shows, and now, a day after playing a festival on the Santa Monica pier and a skateboarding biff that rendered the screen on his cellular phone cracked and broken, Agent Orange vocalist/guitarist Mike Palm is on a work-at-a-local hotel phone, giving his thoughts on the differing music scenes in California, his band's summer plans and the effectiveness of Canadian hockey bags used to carry merch.

"Traditionally, we've taken the summer off just because there's a lot of stuff going on," Palm says, noting the band's having to compete with popular summer festivals such as the Vans Warped Tour makes hanging out on



the beach surfing and swimming that much more inviting.

EVEN THOUGH Agent Orange has been playing and touring since the early '80s, Palm maintains that the band has constantly flown under the radar, but he's totally cool with that. And he said that the hockey bags the band uses to carry merchandise has lasted nearly as long as they have.

Palm, originally from Orange County, now lives in San Diego, where he's started to notice differences between the music scene in San Diego and the

scene in LA or OC.

"When I first moved to San Diego,

I noticed there was a big college scene, and I was surprised to see

how many people went out on weeknights," Palm exclaims. "We'd do shows on weeknights in San Diego and it would be raging like a weekend." The scene in LA, according to Palm, is a lot more fit for the weekend warrior.

Even though the band usually tours Western Canada after playing the Pacific Northwest, it has been over a decade, give or take a couple years since Agent Orange has played Edmonton. But now that the band has decided to spend the summer not just soaking up sun, sand and surf fans of Agent Orange all over North America will have their chance to see some true punk rock vets.

"At one point, I shifted the focus from recording to live performance," Palm says. "We've toured all over the world and play shows all the time, and it's been great." ▽

Three is the new Duo

DAVID BERRY / david@vuweekly.com

So what is it about the **Ultimate Power Duo** that makes them, by name, the definitive duo on the planet?

Well, a layman might attribute it to the fact that this duo has an extra member—the Riz on bass/vocals, ScottRP on guitar/vocals and Amber Kraft on drums equals three, which is a bit of a bonus for a "duo." But, quite frankly, that just seems a little too simple.

Maybe it's the fact that their music doesn't so much sound influenced by '70s New York punk as it does seem ripped directly from the era, as if they were some forgotten CBGB denizens just recently unearthed in Saskatoon, blasting head-down, breakneck punk, 40 years after the fact.

But personally I like to think that they earned their label by turning a 40-year-old housewife's birthday party into an event so loud and furious the police had to be called.

"We haven't played a lot of house parties, but the first one we did was for a friend of ours, whose mother was turning 40," explains the Riz over the phone from Seattle, where the duo/trio met up with the Vans Warped Tour for the second consecutive year.

"We had no idea what to expect, but we didn't really care. In the end, we had everyone at the party going along with us—mom, dad, grandma,

PREVIEW SAT, JUL 22 (8 PM)
ULTIMATE POWER DUO
WITH DUDLEY DAWSON
VELVET UNDERGROUND, \$8

all the cousins and uncles and aunts and stuff. The police actually had to be called twice, and they kind of ruined her birthday, but whatever, it was fun."

RIZ ISN'T EXACTLY ABLE to explain why a three-piece crash outfit managed to hit it off with the whole damn fam, but he figures it has a lot to do with their "demolition rock" ethos: make it loud, make it hard and make it quick. Like, really quick: the band doesn't have one song over two minutes in length, which is maybe just further proof of their punk roots.

"It's weird; we never wanted to be this gimmicky band that only does songs under a minute—our songs just kind of ended up that way. Our songs are only 45, 50 seconds long, but if you take out the filler, that's what most songs should be," he says, pointing to a lot of bands who joined them on the Warped Tour last year "who are mad that their girlfriends left them" and feel the urge to stretch every song into a five-minute opus.

"Why go off on a wanky guitar solo if you don't need it?" Riz insists. "Just count it off and go." ▽

MSTRKRFT

...Dirty robot rock that Daft Punk would be proud of. Beautifully mixed up stuff."
— DJ (four and a half stars out of five)

"MSTRKRFT is the new project from Death From Above 1979 man Jesse F. Keeler and his compadre in studio geekery A-P. Just as DFA 1979 pushed the accepted notion of what six strings and some drum skins are capable of, so MSTRKRFT are rewriting the electro-house rulebook. Well, maybe not exactly, but the vocodered-up vocals of opening shot 'Easy Love' is the latest case of genre-mashing dance-rock causing club floor anarchy." — NME

"The Looks should cement [MSTRKRFT's] reputation as rock-dance's new wild boys." — XLR8R

"...MSTRKRFT's dirty dance tracks linger like a hook up who won't go home." — Urb

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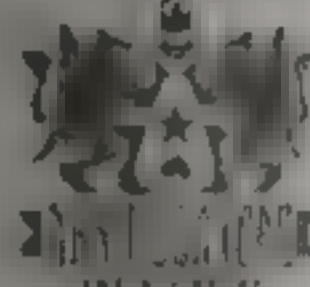


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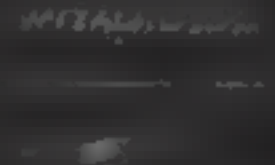
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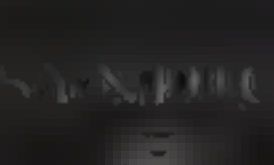
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REVIEW / THU, JUL 13 / DAVID ROSS MACDONALD / BLUE CHAIR CAFE I'm convinced that David Ross Macdonald is a robot. Granted, a robot with a peculiar affinity for folk music and an awesome Australian accent, but nonetheless a robot. How else can one explain his ability to play one guitar as if it sounded like the combined efforts of two or even three mere mortals? Cold, calculating robotic steel, my friends. And I, for one, welcome our new Australian robot overlords—join me, before it's too late! —JOEL KELLY / @vuweekly.com



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Murder deserves Capital punishment

EDMONTON'S SPARROWS SET TO ROCK THE MIDWAY

EDMONTON'S **MURDER CITY Sparrows** have a marauding rock 'n' roll sound that is well-suited to the band's name. They play a mean song, shedding a lot of blood and taking no prisoners along the way. Considering the sort of aggressiveness with which the Sparrows attack their music, one could be forgiven for thinking that they might be a little out of place playing at Ed Fest, the new Capital EX concert series that features acts as varied as Nelly Furtado and Hot Hot Heat, but Lanny, the Sparrows enigmatically named drummer, is happy with the variety of acts playing at the festival.

"Oh, I love it," Lanny says over the phone. "I think with them combating the old Klondike feel of it, all of these bands will really bring in a younger crowd and make it a stronger attraction. In the end, it's just another way to get people on the grounds."

Lanny sees the reinvention of Klondike Days as the Capital EX as a way of revitalizing the old exhibition, and he's glad that the Sparrows have the opportunity to take part in it.

THE ED FEST gig comes at a perfect time for the Sparrows, too, with their profile rising of late due to an explosive live acoustic version of their tune "Burn in Water" in rotation on Sonic 52.9. In addition, the band has a new single and video just around the corner, as well as a full-length album on the horizon.

In addition to the obvious benefits to their career that the band will reap from playing in front of a large festival crowd, there's still an element of sentimentality to the Sparrow's appearance. Lanny grew up with the



PREVIEW SUN, JUL 23 (7 PM)
MURDER CITY SPARROWS
WITH HEDLEY, MAGNETA LANE
ED FEST, \$25

exhibition's rides and exhibits, so he's happy to take part and he's optimistic that the transformation from Klondike

Days into the Capital EX will be a successful one.

"You kind of have to see how it goes when you get there," Lanny suggests. "But I like what they're trying to do in terms of their marketing and stuff like that. Anything like that could use a change and hopefully everyone will respond well to it." ▼

REVUE / SAT, JUL 15 / THE FLYING FUCKS / THE LOCKER ROOM PUB (AKA THE ECONOLUNGE) Somewhat similar to the crazy uncle at the wedding who just won't shut up, the Flying fucks crashed the stage at the Econo Lodge this past Friday evening. The fact that these washed up hippies could even hang on to their instruments was a shock to everyone. I mean, most of the attendees had heard rumours about a dirty group of rockers (that for the most part had trouble keeping it together, mentally and physically) were going to play, but no one expected it. As their two-song set came to a close, I asked myself if these guys had ever heard of practicing. No disrespect, but when you're that loose and sloppy something has to be wrong. Tighten the gears, get some grease maybe, and hopefully things will run smooth next time ... real smooth. —CONOR TAVIS McNALLY / conor@vueweekly.com



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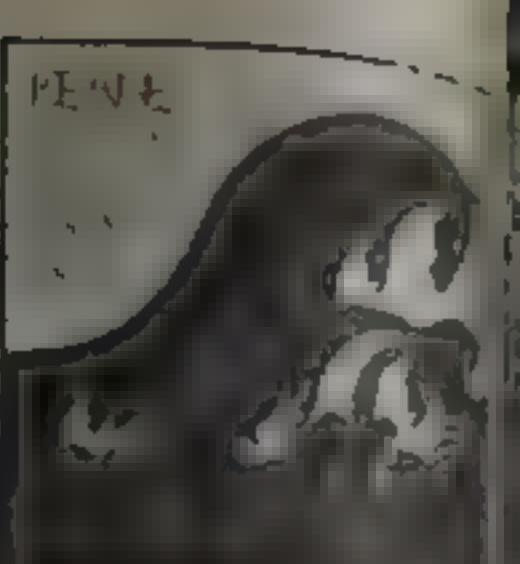
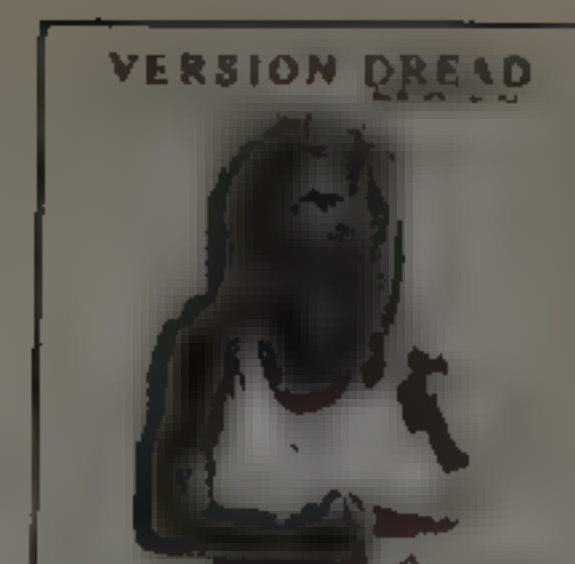
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ALBUM REVIEWS

NEW SOUNDS



VARIOUS RASTAFARIANS
VERSION DREAD / I CAN'T GET YOU OFF
OF MY MIND
STUDIO ONE

CAROLYN NIKODYM / carolyn@vuweekly.com

It's two reviews for the price of one (ugh, suddenly my pay was cut in half); it's two stellar reggae records from the venerable Studio One.

First up is *Version Dread*—definitely for the dub lover (dub lover?). While the first few tracks tend to be a little one-dimensional, they're a quick and enjoyable history lesson, aurally demonstrating how these versions turned into the more reverb-laden dub. Willi Williams's "Armageddon Version" (it's A-side incarnation, "Armageddon Time," was covered by the Clash) has the reverb down—it's some trippy shit.

Now John Holt's *I Can't Get You Off My Mind* is a different buzz altogether. There's not the hallucinatory effect of dub; this is straight ahead reggae and ska of the first order. Holt proved himself to be a compelling songwriter, lending his "The Tide is High" to Blondie back in 1981. Unfortunately, that song didn't end up in this collection, but a heavenly cover of George Harrison's "My Sweet Lord" does. The rest is pure Holt, from the militant "Change Your Style" to the harmonic "Happy Go Lucky Girl."

DAVID ROSS MACDONALD
KNUCKLED BRASS AND BONE
PEPPER TREE

JOEL KELLY / joel@vuweekly.com

On the cover of *Knuckled Brass and Bone*, singer-songwriter David Ross Macdonald's third album, is a

scratchboard illustration by Edmonton artist Jordanna Rachinsky. A portrait of Macdonald, the work is pensive and soulful. It is also exquisitely beautiful, showing a lovingly hand-crafted technique that might even be a bit folksy.

Fortuitously, that also quite succinctly describes the nine songs comprising Macdonald's latest effort. While he is currently best known as the drummer for the Waifs, it would be no surprise if his unique finger-style guitar and simple arrangements soon draws the audience it deserves and commands.

Lyrical, his material draws from a rich and eclectic personal history, ranging from being a uranium mine geologist in a previous life in Australia to opening for Bob freakin' Dylan with the Waifs to his current incarnation as roots-and-soulster. His songs range from poetically sanguine to bitter-sweet, reminiscent of Iron and Wine or Jack Johnson.

With ties to the Edmonton community, Macdonald could easily become a cornerstone of our emerging music scene. Let's hope that he finds enough support here to continue to showcase his exceptional talent—with albums like this one, there is little doubt he will.

MSTRKRFT
THE LOOKS
LAST RANG

ROSS MOROZ / ross@vuweekly.com

Since Jesse F Keeler, who plays bass in disco-rock duo Death from Above 1979, announced that he had temporarily (well, according to him, although rumours indicate otherwise) put DFA on hold to team up with producer Al-P and dropped the "rock" to

produce straight up 21st century disc as MSTRKRFT, the pair has released several well-received and high-profile remixes for acts like Wolfmother, Metric and Buck 65, but until now they've put out only one wholly original single, the catchy, cow-bell happy "Easy Love." This lacuna of original material has been ameliorated with the release of their first album, *The Looks*, although listeners wowed by their admittedly impressive remix work might be a little underwhelmed.

It's not that *The Looks* isn't dancy or catchy or hooky or sexy; it has all of these all-important "-ys" in spades. It's more that *The Looks* lacks any particularly memorable songs, save the aforementioned and previously released "Easy Love."

The title track is a perfect case study—"The Looks" bops along on a distorted synth-bass riff and raygun blasts but ends up feeling a little bit drawn out and pasted together, a jumble of cool sounds and tricks without a beginning, middle or end.

MSTRKRFT have oft been likened in the press to Daft Punk, and the comparison is particularly apt—while the former have figured out the latter's cool noises and sexy retro-futurist aesthetic, they still haven't matched the French house duo's ability to turn all those disparate ideas into real songs; although, hey, *The Looks* is still a hell of a do-drugs dancing record, which was probably the point.

KEANE
UNDER THE IRON SEA
INTERSCOPE

JOEL KELLY / joel@vuweekly.com

It's pretty easy to dismiss Keane as boring, bland pop music. I was halfway through writing a review of *Under the Iron Sea* that called it out for being blander than a bag of regular potato chips, when I realized, hey! I like regular potato chips!

Thus, starting my review over and realizing just how hungry I was, I decided to give poor old Keane another chance. Ignoring the overplayed and annoying single, "Is It Any Wonder?," I came to appreciate the subtle catchiness of "Put It Behind You" and "Crystal Ball," and the quiet innocuousness of "Atlantic." Does *Under the Iron Sea* take many risks or push any boundaries? Not really. It's hard to knock the lads from Battle, England for creating the sappy, mild-mannered music that got them famous in the first place.

Much like how I feel after eating a giant bag of regular Lays, I don't know this record will hold up to repeated listening. But, for what it is (a snack-sized portion of Britpop), and if you're into this sort of thing you'll like it. If not, I suggest you stick

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www.listenrecords.net

3/5 (reissuel)
145 baby love

the looks

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top 10 sellers

01. happy new year oneida
02. the avalanche sufjan stevens
03. the eraser thom yorke
04. s/t ladyhawk
05. rather ripped sonic youth
06. the warning hot chip
07. let's get out... camera obscura
08. return to cookie mountain tv on the radio
09. gulag orkestar belrut
10. djinn funnel sun city girls

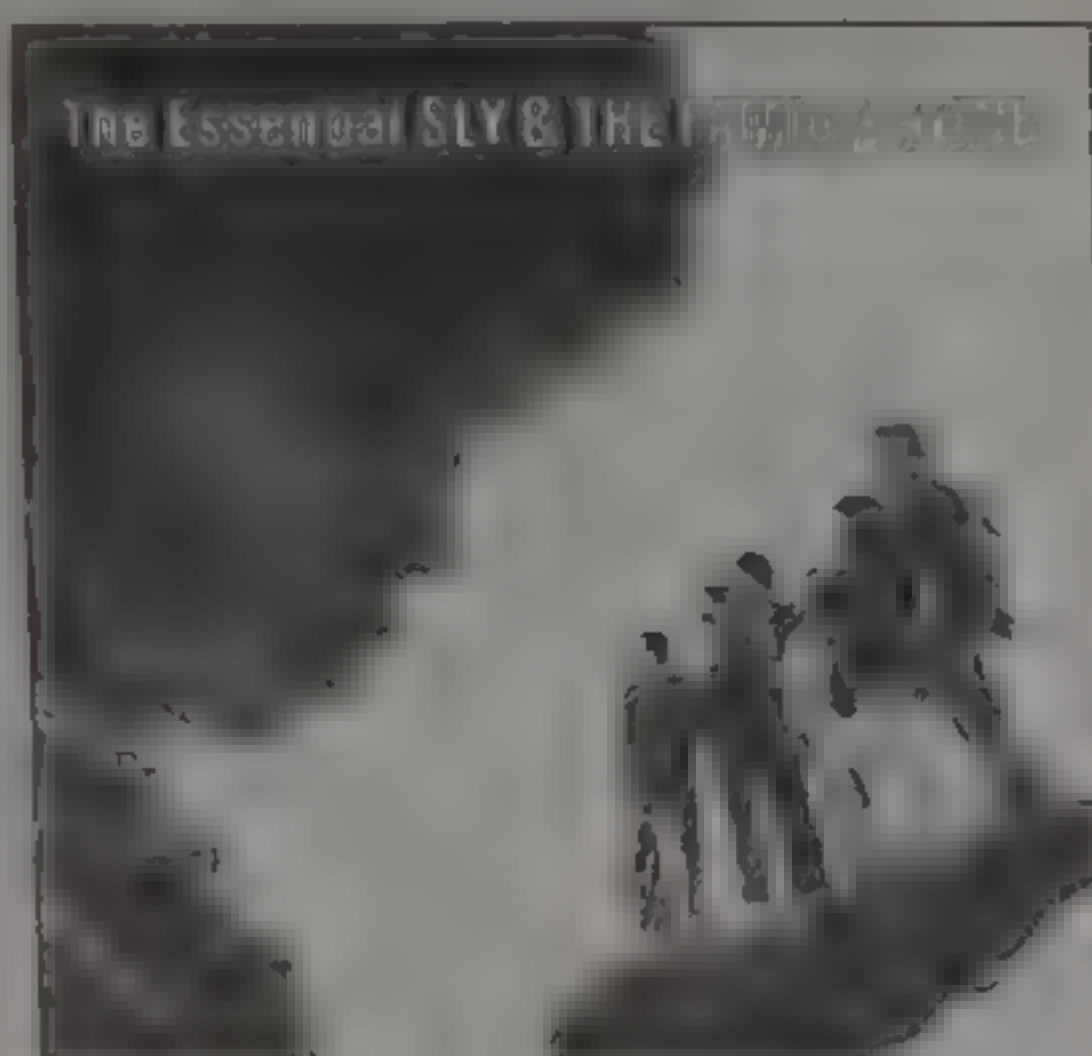
get here quick on bus # 3, 5, or 135 west from downtown or the #7 north from the southside



Matt Misenas discusses The Essential Sly & the Family Stone

RETRO | DISTANT REPLAY

STEVEN SANDOR
distantreplay@vuweekly.com



The Omega Theory describes its music as "funk rock for the soul." It's that mix of beefy beats and slappin' bass, along with good old electric guitar, that the band hopes will earn it a strong following in the local music scene, especially with a new self-titled, independently released album coming out soon.

With '70s funk style playing such an important role in the band, the fact that guitarist and vocalist Matt Misenas chooses *The Essential Sly & the Family Stone* as the album that most influenced his musical career really isn't all that shocking.

Re-released in 2003 by Sony Music as a 35-song, two-disc tour de force covering the band's glory days from the late '60s to the mid-'70s, *The Essential Sly & the Family Stone* shows off all the smash hits from the group, songs that pushed funk onto mainstream rock radio.

Led by former producer Sylvester Stewart, Sly & the Family Stone took boogie-woogie and mixed it with enough politics and rock sensibility to make it relevant to hippies, rockers and bored suburban kids.

From the radio smash "Dance to the Music" (which kids of today may recognize from, uh, beer commercials) to the charged "Don't Call Me Nigger, Whitey"—a song that still resonates as powerfully as any rap single when

it comes to race relations in America—this collection offers a perfect introduction to the music that inspired a legion of musicians. Heck, all that funk-punk that came out of LA in the '80s and '90s (remember when the Red Hot Chili Peppers actually made good music?) can be directly linked to Sly & the Family Stone.

Like many kids, Misenas was introduced to music by an older sibling.

"My sister introduced me to it while she was studying at Grant MacEwan, five, six, seven years ago," Misenas says. "I was 14 or 15 at the time, and I still listen to it today. That was the album that really got me introduced to funk, and it had a big impact on my writing ... The album is filled with complex scales and timing, but it's still music that people can dance to, and that's the kind of music I try to write myself."

In one word, how would Misenas describe *The Essential Sly & the Family Stone*?

"Funk-tastic."

Need we say more? ▽

HAIKU! | QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vuweekly.com

NIZLOPI HALF THESE SONGS ARE ABOUT YOU FDM

By half he means all
By About You he means handjobs
Ryan Adams style

MATT DUSK BACK IN TOWN DECCA

Modern day croonin'
Secretaries and moms swoon
Whilst hipsters snicker

THE RED JUMPSUIT APPARATUS DON'T YOU FAKE IT VIRGIN

My slickly produced
Pretentious, sad sack, emo cup
Now overfloweth

NEW YORK DOLLS ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS ROADRUNNER

Old-schooley glam-rock:
When men were men, and women
Were often men, too

THE AMERICAN DEVICES 25TH ANNIVERSARY GRENADINE

Montreal's answer
To questions the Dead Milkmen
Never thought to ask

A LIFE ONCE LOST HUNTER FERRET

One more contestant
For the "Suckiest Band that
Ever Sucked" award

SUPERSYSTEM A MILLION MICROPHONES TOUCH AND GO

Quirky songsmiths will
Make feet tap and give you a
Pop-music boner

SNIC THE GARDEN ECSTASIS SERAPH/SARAPH

A complex mish-mash
Of styles: some work, some don't
But such is life, no?

THE SADIES IN CONCERT (VOLUME ONE) OUTSIDE

Sadies share the stage
With a crazy list of stars
Too long to mention

to zesty Cheetos and their respective musical equivalents.

NELLY FURTADO LOOSE CAPTAIN

EDEN MUNRO / eden@vuweekly.com

Nelly Furtado has never hidden her appreciation of a wide range of musical styles, weaving many of them into the music on her first two albums. For her third release, however, Furtado has all but ignored the natural progression that was apparent on her earlier records. Rather than continue writing folk-pop songs that incorporate other sounds, she has hooked up with big time hip-hop producer Timbaland and made an album for the clubs. Furtado's band is gone, replaced by a limited number of collaborators using mainly keyboards and computers along with the occasional guitar and sax to bring the songs to life.

Loose is a danceable album that works as a fine soundtrack to the urban nighttime. The sounds can be ridiculously cheesy at times (the keyboard on "Maneater" sounds like one of those ancient mini-Casios), but Furtado's melodies are always spot on. Fortunately, Timbaland has obscured Furtado's personality behind a wall of production. Furtado previously brought sounds as unlikely as the banjo into her pop songs, and the unexpected instrumentation allowed her vocals to shine. Now, however, Furtado's voice is lost in the programming, the direct result of that change being that there's now very little to distinguish her from other pop singers.

DAY OF FIRE CUT & MOVE SUN/ESSENTIAL

JOHN ESQUIVEL / joeh@vuweekly.com

Day of Fire is not so much a band as it is a symptom of the decay of the music industry. You really have to love when a record's liner notes include more endorsements, logos and songwriting credits than anything else—some songs have as many as nine ASCAP and BMI publishing credits (the band, incidentally, is only a five-piece).

Day of Fire is alternative radio rock and will, admittedly, probably wow fans of bands like Nickelback and Theory of a Deadman. The music is upbeat but still keeps that tether to the grunge era with thick guitars with minor hooks. The lyrics read like a dictionary of clichés—you can be sure that there is more than a fair share of radio-rock ballads to get the ladies dreaming about how awesome these dudes look in their Dickies-endorsed outfits. Hot.

ON SALE NOW!

CHRIS BOTTI

MONDAY OCTOBER 2

Tickets at the Winspear Centre Box Office
Charge by Phone 780-426-1414
or online www.winspearcentre.com

WINSPEAR
CENTRE



Need some good advice? Just wallow in self-pity

QUEER TOTALLY GAY

LUKE FOSTER
totallygay@weekly.com

As a result of the pity party I threw myself in last week's instalment of *Totally Gay*, I received quite a few responses from readers with their take on why I'm not attached at the moment and how to fix it.

I appreciate them all, mostly because it means that someone other than my sister actually reads the column, so keep them coming. But there was one anonymous email in particular that basically solves the whole being-sad-about-being-single predicament everyone faces at some point in their lives. The email, which I've paraphrased slightly for clarity and proper grammar, is as follows:

Hey Luke,

I've been reading your column for a while now, and usually you're quite funny, but I thought last week's article was lame. Your take on how hard it is being gay and single was kind of clever—I'll give you that much. But I know what your problem is: you're lazy. The city is swarming with young gay guys and you wouldn't currently be single if you actually got off your ass and got out there instead of writing about it.

He/She/He-She (again, it was anonymous) is right. I am just being terribly, terribly lazy. After all, I'm clearly not afraid to make an ass out of myself, I'm not a horribly unappealing person, and I have had some success in the past in connecting with fellow homos. So I'm going to share some of the solutions other readers have offered up for meeting gays in the city: specifically, locations where the chances of running into someone of the same sexual persuasion are increased. I also consulted with a panel of experts, who have more experience in the dating/making new friends department than I do, and hopefully this will shed some light on where all the good—or good enough—gay dudes and gals are hiding in the city.

But first, I have to narrow things down a bit. The following advice is applicable to places where only direct, alcohol-free human interaction is involved. That means internet and phone personals, as well hooking up with someone at the bar, are out of the question.

I'm not going to focus on what the best pick-up lines and conversation starters are. Just lie. Lines like "Aren't you friends with [insert fake name here]?" or "Haven't I seen you before at [insert random place here]?" always work.

The problem inherent with attempting to approach a gay person in any situation, though, is that most often, you can never tell for sure if they're crooked or just well dressed. For some reason, most guys and girls don't like the insinuation that they play for your team when, in fact, they don't. Just be a bit cautious.

And the following suggestions should only be taken under consideration if you're looking for an old-school, Archie-comic-style date or making pals

with someone with whom you can catch a flick and share a pizza with; if, like Liz Phair, you only want all that stupid old shit, like letters and sodas—basically, at least food and a bit of awkward conversation before you take off your pants. I think I've covered most of it, so here we go.

ONE READER—a straight, female waitress—says she gets approached by her diners all of the time. Sometimes guys will give her their number, but usually she just ends up getting good tips. There are a lot of gays in the hospitality industry, though. So if you have the nerve, chat up your next server. At the very least, they'll be polite and accept your advances as part of the job. At best, they might give you a free dessert.

Another email said that the gay Second Cup on Jasper Avenue is always a good spot for picking people up. Well, there are actually three Second Cups on Jasper Avenue, and as far as I know, they're all equally gay. If you decide that's for you, make sure you bring some sort of reading material that will implicitly tip your sexuality off to strangers. A copy of *The Advocate* or *Details* perhaps?

My friend Erin came up with gay speed-dating. If you're not familiar with the fad, which I think really only happens on TV, straight women sit down at a table and a rotating cast of dudes sit down with each woman for a couple of minutes for some brief conversation, and afterwards, if two of them click, they get together for a real date. Sounds good in theory, but once we tried to figure out how exactly how that would work for one group of the same gender, it made our heads hurt.

A recent trip to the hospital with my sister made it obvious that the emergency room is the new gay bar. People are never more vulnerable than when they're in a hospital, so be a shoulder to cry on, and it might lead somewhere later on. Seriously, though, that particular night I saw two gay couples comforting (and fondling) each other in their time of distress, in addition to a bunch of cute male nurses running around attending to things. And you know what they say about cute male nurses ... they help sick people.

I know a lot of gays work at the Gap, but I don't know if anyone actually dates them. Any place downtown is a good bet. The Save-On-Foods on 109 Street, according to one reader, is where everyone goes to check out the "produce."

My mom even weighed in on the subject. "Get a real job," she told me. I get it, because there would have to be at least one other gay person I could interact with at work? "No. So you can stop asking me for money."

The last, smartest, most obvious answer I got was from one of my older, gay gentlemen friends. He told me to just go to places where you like to go (theatres, restaurants, coffee shops, stores etc) and chances are, there will be someone else gay like you who's there for the same reason. I guess I should probably stop hanging out at the firing range ...

LISTINGS FOR YOU

EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426-2253
OR E-MAIL GLENYS AT LISTINGS@VUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

EDIBLE GARDEN TOUR Meeting at: 10926-93 St (221-4800) • A tour of local homes featuring organic gardens with fruits, vegetables, herbs and medicinal plants • Sat, July 29 (10am-2pm) • \$30

EDMONTON GHOST TOURS/WALKING www.edmontonghosttours.com • Meet in front of the rescuer statue, next to Walterdale Playhouse, 10322-83 Ave • Take a ghostly walk through Old Strathcona while true stories are told about Strathcona's ghosts and hauntings • Until Aug. 31, Mon-Thu (9pm) • \$5 (each)

LOVING KINDNESS AND COMPASSION U of A Extension Centre, Rm 3-40, 8303-112 St (433-4921) • Public Talk on Buddhist teachings, meditation and empowerment with Dalai Lama's associate, Ven. Thangru Rinpoche • Fri, July 21 (7-9pm) \$5

MEDITATION 11403-101 St, www.gadensamtenling.org (479-0014) • Gaden Samten Ling Tibetan Buddhist Meditation Society by Kushok Lobsang Dhamchoe; Beginner Tue (7pm); intermediate Wed (7pm); advanced Sun 11am-1pm • www.karmatahaling.org (433-4921) Public talk and weekend teachings by Tibetan Lama, Very Ven. Thangru Rinpoche, associate of Dalai Lama; July 21-23

SELF ESTEEM SUPPORT GROUP (496-59-30) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

WASAMECAN TRAIL ASSOCIATION (5895) • Meet at Bonnie Doon Recycle (455-0130); free guided hike, approx. 10 km at Gwynne; Sun, July 23 (9am) • Meet at Bonnie Doon Recycle (466-6756); free guided hike, approx. 10 km at Ministic; Sun, July 30 (9am)

WILD EDIBLES WALKS Mill Creek Ravine, the upper parking lot at 95A St, north of 82 Ave, rawprincess@shaw.ca • Join herbalist Robert Dale Rogers for an instructional walk • Sat, July 29 (1-4:30pm) • \$35

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISexual WOMEN'S COFFEE GROUP http://groups.yahoo.com/group/bwedmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Gurlz Gone Wild Midnite: with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yokko Oh-no, guests • Thu: Wet Undies Contest (12:30); with DJ Squiggles, Yokko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

DOWN UNDER MEN'S BATH HOUSE 7711 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer; Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 11456 Jasper Ave (488-5742) or contact7@hived-montion.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms); Speakers Series.

Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edm-livingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counselling

MADLEVINE SARAH FOUNDATION Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Community Potluck Dinner: 2nd Mon ea month (7pm) • Womens Spirituality Group: Drumming circle 2nd Wed ea month (7pm), in Rm 1 with Kucutzi • Bisexual Discussion Group: Mixed social and discussion group drop-in; 1st, 3rd Tue ea month (7pm) Rm A, with Vanessa edmbiggroup@yahoo.com • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; ttiqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Wed (10:30am-3:30pm) with Jeff Bovee, 488-3234 • HIV Outreach: Drop-in circle every other Thu (7pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s 1st and 3rd Fri ea month, hosted by Robert Blatchford • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

PRIDE BAR AND GRILL 10010-109 St, entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game 2nd and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Ottawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

SPECIAL EVENTS

ANNUAL BARBEQUE North Millbourne Community Hall and Park, 980 Millbourne Rd East • Free, featuring speaker Scott Fairweather, president of the Canadian Landmine Foundation and Lloyd Leugner, a retired Army Officer • July 23 (2-4:30pm)

ANTIQUE FAIR Multicultural Heritage Centre, 5411-51 St, Stony Plain (963-2777) • Sat, July 29 (9am-7pm)

CAPITAL EX Northlands Park, 116 Ave, 73 St, www.capitalex.ca • Edmonton's newly renamed and renovated exhibition featuring shows like Ed Fest, Global Connections and Northwest Originals • July 20-25, 27-29

COUNTRY SOUL STROLL AND COUNTRY CUISINE: A TASTE OF THE STROLL www.countrysoulstroll.ca (1-877-888-1757/459-1724) • A celebration of the farms, faces, and food of Edmonton's countryside! • **Sturgeon County and area:** Country Soul Stroll (July 22-23, 9am-4pm); \$10/free (child 2 and under)/\$30 (carload, max. 5 people, each additional \$6); passes at TIX on the Square • **Nameo Community Hall,** north of Edmonton, on Hwy 28: Country Soul Stroll Breakfast; Sat, July 22 and Sun, July 23, 8-10am; \$6 (adult)/\$3 (child 12 and under); tickets available at the door

CUPIC/PREDATING Billiard Club, 2nd Fl, 10505 Whyte Ave • For singles aged 26-39 • July 25 (7pm) • \$30

EDUCAL VISIONS FILM FESTIVAL Metro Cinema Zeidler Hall, Main Fl, Citadel Theatre, 9826-101A Ave • *Our Own Private Bin Laden*, directed by Samira Goetschel • Thu, July 27 (7pm) • \$8 (adult)/\$6 (student/senior)

HISTORICAL BUS TOURS Buses leave from the north side of City Hall, bus stop 1123 • The first tour of the day will be to the Highlands area and second tour of the day will be to the Glenora area • July 22-Aug. 17 (Tue, Thu at 1:30pm and 7pm; and

Sat at 10:30am and 2pm) • \$5 at TIX on the Square

HISTORIC FESTIVAL Various venues, www.tahistory.org • Historic festival including Edmonton and the Athabasca district featuring tours and activities at museums and historic sites and community events that showcase rural history, agriculture and cultural heritage • July 22-30

OPEN FARM DAY Barnswallow Corner Farm Mulhurst (387-3588) • Tour the garden, enjoy local live music, a bonfire and more • July 22 (5pm) • \$3

RAJ PANNU'S PANCAKE BREAKFAST In front of Varscona Theatre, 10329-83 Ave, www.rajpannu.ca (414-0702) • Free pancakes and sausage an opportunity to chat with the MLA for Edmonton Strathcona • Sat, July 22 (10am-12 pm)

RUN OR WALK FOR PEACE Laurier Park, 13315 Buena Vista Rd, www.youcan.ca • Sun, July 30 (9:30am) • \$25, register at www.runningroom.com

SASQUATCH GATHERING Near Easyford, SW of Edmonton • Featuring entertainment by the Sound System, Bill Bourne, Circuitry, Kevin Loxley, The Cracker Cats, Johnny Eden, The Fabulous Bee Feeders, Tim Harwill, The Hut Crew, Laurelle and C-Note, Gary Lee, Prairie Tales, Melissa Majean and the Muse, Mile Zero Dance Radiovacana, Erin Ross, Shamik, John Spear, Time Flies, Trevor Tchir and Zoe • July 28 • \$40 (adv at Blackbyrd)/\$50 (gate) incl. rustic camping; free (child 12 and under)

TASTE OF EDMONTON Sir Winston Churchill Square • July 20-29

VOICE FOR ANIMALS 99 St, 76 Ave (490-0905) • White Elephant rummage sale • Sat, July 22 (8am-6pm)

KARAOKE

BAR-B-BAR 4249-23 Ave (461-2244) • Every Thu and Sat (9pm); James, Mr. Entertainment • Every Sun (7pm); James, Mr. Entertainment

CASTLEDOWN'S PUB 16753-100 St • Every Fri (9pm-1am); with Off-Key Entertainment

CAMELOT SPORTS BAR 10231-95 St (427-7777) • Every Sun (8pm-12); with Jeannie

CROWN AND ANCHOR 15277 Castledown (472-7696) • Every Thu

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Every Tue (9pm); with Sonia, Prosound Productions

ECCO PUB 9605-66 Ave • Every Mon (9pm); with Sonia, Prosound Productions

GAS PUMP 10166-114 St (488-4841) • Every Wed (9:30pm); Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-8898) • Every Fri (8pm-midnight); with Deb Thulin, Hot Karaoke Productions

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm); with Prosound Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0580) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm); With Evolution Entertainment (starting July 29)

MAZADAR 10725-104 Ave (429-4940) • Friday's karaoke (5pm-late); with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm); with Sonia/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1999) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8168) • Every Thu (9pm-1am)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm); Hosted by Mr. Entertainments' Scott Parsons • Salsa and the Co. Thursdays: Latin music and Salsa lessons; every Thu (9pm)

ORLANDO'S 1 • Every Wed (9pm-1am); with Off-Key Entertainment

ORLANDO'S 3 6104-104 St • Every Mon (9pm-late); with Off-Key Entertainment

PEPPERS Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Colin from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St, U of A Campus • Hey, What Are These Tunes Called? Name That Tune every Tue with Colin Krieger • Karaoke baby: every Wed (9pm); with Colin and Darrell

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm); with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; every Thu-Sat (9pm-1am); with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S St. Albert • Every Thu (9:30pm-2am); with Off-Key Entertainment

ZAKS ON 51ST AVENUE 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)

ARIES (MAR 21 - APR 19)
I'm pleased to announce the imminent arrival of a new chapter in your own personal soap opera. It could include any of the following plot twists: midnight confessions, madcap sex farces, thumb-sucking saints, an invitation to play leapfrog with a unicorn, work turning into play and vice versa, a showdown between the reptile brain and mammalian brain, a supernatural ham sandwich and opportunities to tinker with your "Me Against the World" attitude.

TAURUS (APR 20 - MAY 20)
Has a baby ever been born with two umbilical cords? If so, he or she would be a good symbol for you in the coming weeks. Why? Because you should be extremely aggressive about getting the nurturing you need—even to the point of double-dipping from a primal source. In my astrological opinion, it's your responsibility to make sure you're flooded with blessings. Trust your unprecedented hunger.

GEMINI (MAY 21 - JUN 20)
Kathleen Raine (1908 - 2003) was a brilliant Cambridge-educated scholar and poet who won numerous awards for her poetry in the UK and France. Many of her colleagues were towering intellectuals, but she herself wanted "to get away from the Sherlock Holmes misconception that everything has a rational explanation." She gravitated instead toward "the sacred springs of life, which are the imagination and the heart." She's your

role model right now, Gemini. I hope she'll inspire you to apply all of your high-powered ingenuity to an exploration of soul-awakening mysteries that can't be encapsulated with neat analyses. It's a perfect moment for you to celebrate the indescribable bounty of fertile chaos.

CANCER (JUN 21 - JUL 22)
Are there influences that render you numb or even dumb? What experiences tend to shut you down? When you're gliding along in your natural rhythm, are you sometimes interrupted by blips that make you feel lost and unresponsive? According to my reading of the astrological omens, Cancerian, you now have extra power to fight back against these little outbreaks of black magic. It's a perfect moment to get the upper hand on anything that closes you off from the world or locks you away from your own intuition.

LEO (JUL 23 - AUG 22)
The Hebrew word "shalom" is both a hello infused with a goodbye and a goodbye leavened with a hello. That's why it would be wise and fun for you to make it your word of power in the coming days. You'll be coming and going simultaneously, embarking on new journeys and ending old ones. Whenever you say "shalom," whether it's a greeting to someone else or a mantra uttered in solitude, you'll remind yourself that the threshold you're in is pregnant with a thousand possibilities.

VIRGO (AUG 23 - SEP 22)
Some scientists believe our brains are in a continual state of war. I have reason to believe that this ruckus will be far more pronounced than usual for you in the

coming weeks, Virgo. All of your pairs of opposites will intensify their conflict, with each side clamouring and manoeuvring to be declared winner. What I recommend may surprise you. I think you should just sit back with amused tolerance and let them fight it out. There really is no pressing need for you to be anything other than a radiant bundle of fascinating contradictions.

LIBRA (SEP 23 - OCT 22)
I'm not a big fan of excessive decorum. That's why I'm opposed to the efforts by some professional tennis officials to stop the spread of grunting among female tennis players. The great Monica Seles started the trend some years ago, emitting war cries as she struck the ball, and since then many other players have made it a part of their game. This is a favourable time for you to experiment with what they have discovered: that making loud mouth noises loosens your inhibitions, boosts your confidence and lubricates your power. Liberate your grunt, Libra!

SCORPIO (OCT 23 - NOV 21)
In preparation for my public readings and performances, I often ask my hosts to make sure that there are pussy willows and pomegranates placed near the podium, along with a pint of absinthe, a jump rope woven from hemp for use in my interactive rituals, and a box of slave-free, non-GMO, organic vegan chocolates. What about you, Scorpio? What items would you demand in your rider if you were asked to speak about your philosophy of life to a curious audience? It's an ideal time to meditate on this matter. According to my astrological analysis, you

will soon be in the spotlight, will be encouraged to spread your influence more forcefully, and will have openings to ask for what you want with aggressive clarity.

SAGITTARIUS (NOV 22 - DEC 21)
Austin artist Scott Wade likes to let layers of dust collect on the rear window of his car. That allows him to express his specialty: detailed "paintings" carved out of the dust with his fingers and paintbrushes. The most exquisite of his temporary masterpieces was a black-and-white reproduction of one of the famous "Dogs Playing Poker" paintings. I recommend you make Wade your role model, Sagittarius. Create unexpected wonders and exuberant curiosities out of stuff that's used in a different way than it's "supposed" to be.

CAPRICORN (DEC 22 - JAN 19)
I recently found out there's a famous guy out there with a name similar to mine. Rob Brzezinski is an administrator for pro football's Minnesota Vikings. He's regarded as a "cap guru," meaning he's highly skilled at manipulating the National Football League's Byzantine "cap" system of rules about how much money a team can spend on its players. That's pretty funny given the fact that I've been working really hard in the last few months to become a "Cappy guru," by which I mean someone who understands Capricorns really well. I mention this because it's prime time for you to seek out and learn from people who are to you what Rob Brzezinski is to me: your counterpart, soul twin, shadow, doppelganger or other half.

AQUARIUS (JAN 20 - FEB 18)
Imagine asking fundamentalist nutcase

Jerry Falwell to evaluate a book about evolution by a renowned science writer like Richard Dawkins. Imagine handing poet Allen Ginsberg's masterwork *Howl* to a janitor in Bangladesh and paying him to write his opinions about it. The effect would be similar to an event that actually occurred recently. *The New York Times* invited ex-Marine sniper Anthony Swofford, author of the Gulf War memoir *Jarhead*, to review a subversive metaphysical experiment penned by visionary philosopher Daniel Pinchbeck. As you might expect, Swofford's screed was 85 per cent hallucination. Let the *Times'* gaffe serve as a warning beacon, Aquarius. It's now crucial for you to gather a range of discriminating opinions about yourself and the possibilities you're considering. Don't rely on people who have no familiarity with, understanding of, or respect for the issues you want feedback about.

PISCES (FEB 19 - MAR 20)
Neurologist Oliver Sacks writes books in which he describes the ingenious adaptations some of his patients have made when faced with limitations that other people might have found debilitating. One example is an artist whose car accident caused him to lose his ability to see any other colours besides black and white. In response, he became a specialist in creating black and white paintings, and ultimately developed a mastery that won him acclaim. Later, when offered a chance to undergo treatment to restore the full spectrum of vision, he declined. Take heart from his story, Pisces. The coming weeks will be an excellent time for you, too, to capitalize on one of your seeming liabilities or inadequacies. ♠

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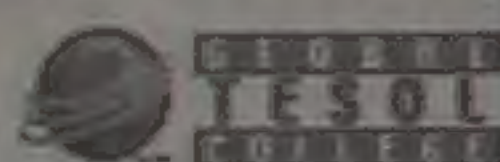
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Music photographer seeking solo artists to build portfolio on a time for prints basis. www.davenoel.com

Planet Ze Design Centre seeks models, actors, singers, dancers, visual artists, performing artists and other talents in regards to fashion week. Call 428-3499 for info.

Fringe Vaudeville Review seeking performers, contortionists, accordion players, dancers, etc. Please leave detailed message 455 5521.

Edmonton Casting Call for members of the Afghan & Muslim Communities ONLY: Sat, July 22, 10 am-4 pm at Coast Terrace Inn, Gallery 2/3 (P2 Level), 4440 Gateway Blvd, Edmonton South. For info contact Rhonda Fisekci @ 403.861.9270, rfisekci@canadafilm.com or Kris Rurka @ 780.940.2278, kriscasting@hotmail.com

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Justice and Fair Trade in St. Albert: Call for Fair Trade vendors/groups. Ph: 459-5511.

Female sitcom/screenwriter w/good humour and conceptual continuity. Infi Duckman, Drew Cary, Futurama, and Family Guy. Mike 634-1134.

Call for Alberta Artists for the Open Art Competition at the Little Church Gallery. Deadline: Aug. 29. Ph 962-0664 or e-mail to alliedac@shaw.ca or visit www.members.shaw.ca/alliedac.

Call to Enter: ArtsHub Studio Gallery features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

MUSICIANS

Singer wanted for metal band. Phone 445-9773. www.myspace.com/vinoathashera.

Country Female singer/songwriter wanting country musician's asap. www.ambrehaydey.com, 780-914-9813

Lost Highway bluegrass workshop: Sat, July 29, Katie's Crossing, Strathcona County (corner of Baseline Rd and Rge Rd 221. Ph 922-7008 for info.

Experienced modern metal band seeks experimental bassist. Influences: Tool, Deftones, old Incubus. Pro gear, pro attitude. Casey 221-0419.

The UCSN (Urban Core Support Network) are looking for musicians who would play in an open stage format for the inner city event on Fri, July 21 (11am-3pm). Contact Earl, Bissell Centre 423-2285.

Jazz/funk trio needs additional percussion, horns, keys, female vocalist (appearance and personality important). Leave message 473-0610.

Bass Player available for "employment". Young, neat appearance, experienced, gear, all styles of music. Leave message 473-0610.

VOLUNTEER

LATITUDE 53 are looking for volunteers for upcoming bingos on July 24 and August 28. Contact lisa.tougas@latitude53.org or Ph 423-5353. Check www.latitude53.org/opportunities/volunteer.html

Volunteer at Strathcona Place Senior Citizen Centre: Volunteer Pottery Instructor. Ph Rita Mittelstaedt, 433-5807.

Volunteer in Strathcona Place Senior Citizen Centre Dining Room. Ph Terrie Shaw, 433-5808.

Volunteer to Strathcona Place Senior Citizen Centre Outreach Program. Ph Jo Royal 433-5808.

Got any donations? Voice For Animals needs your stuff for their rummage sale (which is on Sat, July 22) Ph 940-0905.

Donate unwanted items to the Strathcona Place Senior Centre for the Falling Leaves Bazaar: Sat, Sept. 30. No clothes or large appliances. 10831 University Ave (9am-4pm)

Brain Neurobiology Research Program at U of A seeks individuals suffering from severe PMS for research study. Ph 407-3775.

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study. Ph 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from SOCIAL PHOBIA for research study. Ph 407-3221. Reimbursement.

Brain Neurobiology Research Program at U of A seeks individuals suffering from POSTPARTUM DEPRESSION for research study. Ph 407-3906. Reimbursement provided.

Donate items to Change For Children. DVD player; Mini DV Camera; Photo/art frames; LCD Projector; digital camera; External hard-drives; office supplies; photocopier & printer; lap top computer (minimum 512mb/1GHZ); VCR player; TV with DVD connections; book shelves and Plants. Change For Children, 2nd Flr, 10808-124 St. (780) 448-1505.

Red Cross is seeking energetic, caring & committed community members to become Volunteer Prevention Educators for its Respected: Violence and Abuse Prevention program. Training in October 2006. Deanna Key 780-423-2680, e-mail: dkey@redcross.ca

Volunteers needed to teach English as a Second Language to newcomers during the summer. Morning or afternoons at the Edmonton Mennonite Centre for Newcomers. Call Marty at 423-9518.

Become a friend to a NEW Canadian. Dulani at 474-8445 or www.eisa-edmonton.org

Volunteers needed for A Taste of Edmonton Festival, July 20-29. Call Suzanne at 423-2822, ext. 25, e-mail: suzanne@eventsedmonton.ca

The Sexual Assault Centre of Edmonton needs volunteers to take calls on our 24-hour Crisis line. For information and upcoming training dates ph 423-4102.

Old Strathcona Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth, drop-in setting. Ph Naomi 496-5947, e-mail: osyc@telus.net

Volunteer Yoga Instructor wanted at Strathcona Place Senior Centre. Ph Rita Mittelstaedt, 433-5807.

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceprintcanada.com, or call 451-8331.

Volunteer for the Canadian Birkbeiner Society E-mail: info@canadianbirkie.com / www.canadianbirkie.com / Ph: 430-7153.

ESL Tutors urgently needed. Call P.A.L.S., 424-5514. Help someone learn English as a second language. Training materials provided.

Mentors for Children/Youth. Supportive adult role models needed to share time and interests with kids in care. Evening or weekend placements, 2-3 hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Human Rights City Edmonton: Take part in a new survey: www.johnhumphreycentre.org

CPAWS Edmonton Forest Education: Volunteer Presenters needed. Contact CPAWS Ed. Team at education@cpaws-edmonton.org for info.

Help weed and transplant for Edmonton Naturalization Group. Ph 466-7570, e-mail: ced@transcena.com for info.

Living Positive, looking for volunteers to help with programs and fundraising activities. Ph 488-5768, e-mail: info@edmlivingpositive.ca for info.

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ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:

I'm a young, mostly heterosexual woman and I don't get much out of ordinary sex. I rely on (safe) sex with one-off partners, which just doesn't satisfy me.

I'm increasingly interested in S&M—tattoos, piercings, bondage—and I like to be dominated. I've also been having fantasies about being cut, which I find a bit worrying. Maybe not being able to fulfill the other, milder desires is causing me to think up more twisted things?

Obviously it's difficult to bring this up with strangers, but I'm not interested in having a long-term partner now. I also don't want to buy into a whole subculture when all I want is the occasional bit of harmless deviance. What next? Do I even have a problem?

LOVE, DEVIANT DALLIER

DEAR DO:

Ha! Good question. I wish more people would ask me if they even have a problem, so I could just say "not really, no" and go back to my book. And you don't, particularly. You seem to know exactly what you want. The only question is how to get it.

The S&M scene does not care if you "buy into it." You will not hurt its feelings by failing to identify with it. Think of it not as a club but as a marketplace: is there something you want? What are you willing

to pay for it? Is it really so hard to attend a meeting here and there, or some events at the local Sex Shoppe? You don't have to buy a lot of shiny, unflattering clothing or pierce your face or anything, just go and check out the scene. Meet some nice deviants, get invited to some parties.

As for the cutting, it's less scary in the doing than in the contemplating. Most people into blood play are obsessively careful, occasionally *too* careful, if you know what I mean.

You do not want to get into this with total strangers, though, or at least I'd rather you didn't. There's a whole realm of "play partners" out there, perverted people who get together at parties or less public arenas to exchange some affectionate floggings or piercings and then go on their way again, no strings attached, or at least not for long.

LOVE, ANDREA

DEAR ANDREA:

My girlfriend and I have explored a number of fantasies, and last week she let me in on one that worries me: she wants us to act out a rape fantasy. She says she wants to be dominated and forced to submit, especially by someone who minutes ago was holding open doors for her.

I'm the first to admit that I'm interested, and I think it could be fun if done right. I like the idea of the "woman in a frilly Southern dress gets ravished by muscular lover" stuff of romance novels. Unfortunately, her fantasy is closer to "girl gets dragged off the sidewalk and pounded hard while being called a slut." I really worry about forcing myself on a

woman while she screams "No, don't!" It doesn't matter that she asked me to do it.

Sorry to kill your immediate reaction, but yes, we have talked openly about it. I've told her my concerns, and she understands. So, what do we do here? Have we accidentally stumbled into one of those relationship-killing zones where it's best for a couple to just forget the idea and move on?

LOVE, HESITANT

DEAR HES:

I dunno. There are interracial couples who act out slave dramas without psychological harm. There are incest survivors who re-enact their childhood traumas in "daddy's girl" scenarios and the like and end up the stronger and saner for it. If they can play with this combustible material without getting burned, I don't see why you two can't. It's worth noting, though, that the bottom/submissive/"victim" in a scene is not the only one who can get hurt. Not only can tops develop "flogger's shoulder" or other repetitive stress injuries, they are just as vulnerable to psychological harm as the bottom, but without the built-in safety valve: bottoms can cry and regress and call safeword if things get too intense. So can you, but you'll have to break role to do it.

If you try this and it's too much for either one of you, *stop*. (You'll need a safeword other than "stop!" or "no!" or this will never work.) It'll be fine. It's not like you'll accidentally actually rape her or anything. It's a game, and games end when you're done playing.

LOVE, ANDREA

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